

THE



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Vacant July 28, Aug. 18 and 25.

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Announces the first production of above

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Big success of Sketch, "The Quality of Mercy."
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Star Lead.
Her Majesty's Theatre, Walsall (Stock).

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Felicity (Star Lead).
"Girl's Good Luck" Co. T.R., Smethwick.

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At liberty July 4.

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Engaged by Mr. Mark Blow for
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Arrangements complete.
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MISS ETHEL HARDACRE
Wakes "tour." Perm. add., 298, Cavendish-road,
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Aristocratic and Comedy Old Women. Disengaged
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Character. Disengaged.
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Dis. July 7.

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Engaged by Miss Pera.
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ton Heath for Autumn Tour of "Balkan
Princesses." Add., "The Era."

MISS MABEL MANNERING
Lady Jessica in "The Liars," Mrs. Dane in
"Mrs. Dane's Defence." Marina, Lowestoft.

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Juvenile Lead, Light Comedy.
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Now and Autumn for Special Character Parts.
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Soubrette. Disengaged Autumn. Musical
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Own Stock Season.
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MISS THERESA OSBORNE
Address.
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MISS DOROTHY I. OVEREND
Gwendolen, "Raffles."
June 30, Theatre Royal, Colchester.

MISS DORA PASS
June 30, Alma Kingsley in
"Two Little Drummer Boys."
Stock. Theatre Royal, Cardiff.

MISS MARY PEMBERTON
Disengaged autumn.
Lead, "Her Love Against the World."
June 30, Hippodrome, Ilford.

MISS EDITH PITHER
Disengaged
July 3, 91, Tollington Park, Finsbury Park,
N. Telephone, North 222. After June 30, Horn-
sey 422.

MISS MARY RABY
Disengaged.
Wayside, Flower-lane, Mill Hill, N.W.

MISS FLORENCE RADCLIFFE
Disengaged, July 7.
32, Regent-street, Piccadilly-circus, W.

MISS ROSEMARY REES
Own Play, "Uncle Bill."
Globe Theatre.

MISS DORRIS ROBERTS
Stella in "The Witness for the Defence."
June 30, Brixton Theatre, S.W.

MISS ETHEL RUSSELL
Disengaged autumn.
35, Western-street, Brighton.

MISS KATHLEEN RUSSELL
At liberty.
14, Elgin-avenue, W.

MISS MAUD RUSSELL
Anne Chute, "The Colleen Bawn."
June 30, Alex., Hull.

MISS CLARISSA SELWYNNE
Three Arts Club.
Marylebone-road, W.

MISS AMY SINGLETON
Returned from America.
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F. R. Benson Co., Coronet Theatre, W.
Disengaged July 7.

MISS RITA TOMKINS
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Phone, 1157 Park.

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Say!" Co., thanks Miss Marie Pera and Dr.
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hall-st., N.W.

MISS EVELYN VAUDRAY
Lead, "Her Path of Sorrow."
June 30, Theatre Royal, Leicester.

MISS HILDA VAUGHAN
Disengaged. Change of address,
8/3, Wyndham-crescent, Highgate, N.

MISS AGNES VERITY
Cigarette in "Under Two Flags."
Palace, Tottenham.

MISS EUGENIE VERNIE
Returned from New York. Disengaged for
Autumn. 15, Tavistock-crescent, Westbourne
Park, W.

MISS ETHEL WARD
Own Sketch, "Her Madcap Majesty."
June 30, Hippodrome, Stockton-on-Tees.

MISS FRANCES WARING
At liberty for Autumn.
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105, South Croxted-road, Dulwich, S.E.

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Heavy Leading Business.
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Emotional or Heavy Lead, Sketch or Drama.
Heavy Lead, Stock Season, Lyceum, Newport.

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Victoria Chope in "Sir Anthony."
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Character Comedian. "Her Love Against the
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"The Dear Departed" and "Oh! I Say!"
Criterion Theatre, W.

MR. CLAUD ALLISTER
Name part, "Raffles."
June 30, Theatre Royal, Colchester.

MR. ALEC ALVES
Ballantine, "Witness for the Defence." At
liberty July 3, onward. Brixton Theatre, S.W.

MR. HAROLD ANSTRUTHER
Understudying. Mr. Rutland Barrington's
season. Globe Theatre, W.

MR. JAMES C. AUBREY
At liberty.
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MR. CYRIL AUSTEN-LEE
At liberty.
York House, York-buildings, Adelphi, W.C.

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and Miss MADGE SEYMOUR.
Palace Theatre, Watford.

MR. and MRS. ROBERT AYRTON
(Miss Adria Hill). At liberty.
Agents, Blackmore; or Denton and Hart.

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Character, Comedy, &c. At liberty for Sum-
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Adelphi Theatre.

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Principal Comedy and Character Lead.
Dis. Autumn. Stock, T.R., Middlesbrough.

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for a few weeks from July 14. Address, St.
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Globe Theatre.

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Minster House, Minster Lovell.

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Light Comedy, Character, Old Men,
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Another Lost
Child. First Waiter, &c. "Hullo! Rag-
time." This, E., Cardiff; next, T.R., Plymouth.

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Comedy Sketch, "The Little Puritan."
June 30, Empire, Sheffield.

MR. CHARLES FRANMORE
Disengaged. C/o Mrs. Harland, East Brigh-
ton Unionist Club, Kemp Town, Brighton.

MR. W. H. GARBOIS
Disengaged.
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Disengaged until August.
Aikrigg End, Kendal.

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"The Sledge-Hammer" Co., Princes T., Bradford.

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Hippodrome, Ilford.
Perm. add., 28, Harrington-square, N.W.

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"His Country Wife."
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RINE HERBERT**
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"Younger Generation" Tour. Perm., 99, Victoria-
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Women Will Do for Love." June 30, T.R., Sunder-
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Russell Davis for Summer and Autumn Tour, "The
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Acting or Business Management, S.M., Juve-
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offers invited. 41, Avonwick-rd., Heaton, Houns-
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S.W. Disengaged July 5.

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Lyceum Theatre, W.C.

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Mr. R. H. Lace's Blondello is perfect. "Bur-
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Chorus, "The Yellow Jacket."
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Theatre Royal, Colchester.

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Rostrevor, Poulton-le-Fylde.

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The Friar, "Ivanhoe." Dis. for Xmas.
Lyceum Theatre, W.C.

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Disengaged June 30, for three weeks.
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MR. PERCY MARSHALL
Uncle Rufus in "Doormats."
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"Oh, I Say!"
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"Her Love Against the World" Co.
Dis. Autumn. June 30, Hippo., Ilford.

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Lyceum Theatre, W.C.

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HARCOURT**
Star Lead, Com. and Char.
At lib. 3 weeks. 32, Wyke-gdns., Clapham-rd., S.W.

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Gaiety Theatre, Manchester. Iden Payn's
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(Mrs. W. J. M.). Dis., term.
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THE MORALS OF FRENCH PLAYS.

"Nothing is apparently so like daily reality as
the play," writes Mr. Ernest Dimmet in "The
Nineteenth Century." "The language we hear
in the theatre is our common slang in all its
stages of refinement or coarseness; the ideas, the
prejudices, the manners of theatrical characters
must be like those of the people we meet in real
houses or we damn the play as turgid or senti-
mental. We resent any intrusion of the dramatist
into the actions and utterances of his creations,
and we imagine that the numberless histrionic
attempts which year after year succeed one another
must exhaust the situations possible to our con-
temporaries. Curiously enough, we conceive no
mistrust against the veracity of playwrights from
their occasional indulgence in the apologies
called *pieces à thèze*, or plays with a purpose.
Their frequent awkwardness gives us no doubts,
and their confidence, that of the prefaces with
which they are generally published, that of the
critics who discuss them gravely in the news-
papers, only confirm us in the belief that the stage
mirrors the world. It is only when we look at-
tensively into some considerable portion of the
dramatic production that we find out that plays
are hardly ever written for our enlightenment, but
merely for our amusement; that their outlook is
as restricted as that of the short stories in the
magazines; that they are beset on all sides with
conventionalities and cramped by the narrowness
of the stage; that the so-called *thèze* are mostly
another effort to give the plays *actualité*, the
philosophical discussions of the critics on their
import, name verbosity or sheer lumbing, and the
so-called *ex professo* books on the ethics of the
stage strings of forgotten articles reprinted under
fallacious titles. Then you realise that you would
be more than imprudent to seek the standard of
a nation's morality exclusively or even principally
in its dramatic literature, and you modestly limit
yourself to taking stock of what the play really
holds of current ideas and modern situations
without hoping to rival in any way a judicious
collection of *faits-divers* from the penny news-
papers. There are cartloads of mere literature
in these professedly objective productions. The
moral influence of the old comedy was summed up
in the Latin phrase: *Castigat ridendo mores*, and
that of the tragedy in the notion which some
Goethean heroine had formed to herself of a good
romance—viz., a book with characters one would
like to resemble. To-day our playwrights want to
be regarded as philosophers and directors of con-
science. I once saw with no little surprise a
Latin volume of Casuistry in the hands of a
young friend of mine. "Are you tormented in
your soul?" I asked. "No," replied he, "I am look-
ing for a dramatic theme." But before fifteen
years are over he may give moral consultations
to deferential journalists. He will be in the right
of it. Playwrights sit side by side with jurists
in the committees for marriage reforms; they have
taken the place of bishops in the councils of the
commonwealth, as physicians replace the con-
fessors in family consultations. Alexandre Dumas,
junior, with just a mite of his father's genius,
was the first Frenchman who played this rôle
with perfect seriousness. He wrote plays which
were technically good and morally daring—that
is to say, doubtful; he appended to them prefaces
which were generally much better than the plays;
when, in his preface to "L'Etrangère," in 1879, he
stood as a Conservative against the radicalism of
Zola, his ethics got the credit of his literature,
and he was well-nigh looked upon as a Father of
the Church.

"Some ten years later the French discovered
Ibsen, and their pleasure in the discovery doubled
their belief in the play with a far-reaching moral
import. Inferior snobism immediately disported
itself in symbolism, while the superior kind re-
sulted in Maeterlinckian adaptations. But the
credit of the theatrical moralists became greater
and greater, and several of the rising young play-
wrights did not take the trouble to conceal their
ambitions, and boldly began to preach at once.

"M. Hervieu is the least sophisticated of all.
His dramas are simply apologies or demonstra-
tions, and he does not mind if the rough side of
his tapestry is as visible as the other. In order
to show that the old adage, 'verba volant,' is only
right when the words are kind or at least indif-
ferent, he writes "Les Paroles Restent," a real
charade in which we see a woman ruined by an
imprudent speech of a man who afterwards does
all he can, but in vain, to redeem his inconsid-
erateness. The title of the play is quite superfluous;
the least attentive spectator would supply it at a
second's notice if it were missing. M. Hervieu
is clearness itself. He is a great feminist, and
looks upon our Code as barbarously partial for
the men. He just picks up some text in it and
embodies it in a dramatic action destined to show
its absurdity. In "Les Tenailles" it will be the
article which empowers the husband to conduct
the education of his children. We shall see a
man and woman fighting over a delicate boy whom
the husband wants to send to school while his con-
sort refuses. Such scenes happen every day, and
Captain Marryat has painted one in an immortal
manner in the first pages of "Mr. Midshipman
Easy," without troubling his head about any sort
of philosophy. But M. Hervieu makes his case
highly dramatic by letting us know that the
husband is not the father of his son, and by turn-
ing in consequence the wife into a martyr at once.
In "La Loi de l'Homme" it is another aspect of
the same situation. An exquisite woman, Mme.
de Ragnaul, has to live with her husband, a low
creature, because she cannot legally establish his
unworthiness of which, however, she is sure—and
she must bear to see her daughter marry the son
of her husband's mistress because the wretch takes
the side of the impassioned girl.

"When you read a drama of M. Hervieu's you
see both the tragic action and the legal demon-
stration proceed together step after step with in-
fallible and geometrical precision, and you realise
that, whatever legal possibility you might give
to M. Hervieu to treat, he would in a minute carry
it on to the stage with counts and countesses
instead of the Caluses and Tituses of the old ethica.
treatises. But are we convinced by his precise
machinery? Not at all. We leave the theatre
with our old impression that everything is not
right here below, far from it, but it is wise after
all that the head of a family should be entitled,
at least in theory, to final decisions on serious
issues. The drama lives on individual cases, laws
are just the reverse.

"The method of M. Brieux is less rigid than
that of M. Hervieu; we feel less while seeing
his plays that we are in the hands of a school-
teacher who will not let us go until we know our
lesson thoroughly, but his intention is even more de-
cidedly to reform modern society. "Blanchette" is an
indictment against the hypocrisy of the so-called
encouragement given to primary education. We
persuade a girl that if she succeeds in taking a
degree she will be inevitably successful, and will
at once rise above the station to which she be-
longed; but when she has secured the precious
parchment she finds herself not above but out of
her class, and need drives her to the worst ex-
tremities. "M. de Réboval" is the story of a sena-
tor who thinks himself a politically unimpeach-
able character, and privately a model of virtue,
because he has managed to keep up two homes
without causing any scandal. His son in home
No. 1 falls in love with his daughter in home
No. 2. "Les Trois Filles de M. Dupont" shows the
necessity in which girls are nowadays not to
marry, or to marry beneath them if they have no
money; no novelty, to be sure, but the play is an

admirable drama. "La Robe Rouge"—M. Brieux's
greatest success—is a violent attack against the
magistracy. A minor judge in some provincial
court has no other dream than to don the red
gown of the high councillor in Paris. By extra-
ordinary good luck a murder is committed in his
district, and he feels sure that if he can find
and convict the murderer his promotion is certain.
In fact he hunts down the supposed assassin with
the ferocity of a bloodhound. "Les Remplaçantes"
is a scathing criticism of the frivolous Parisian
women who will not nurse their children—I mean
their one child—themselves, and trust its life
to a woman from whose glass they would never
drink, without reflecting that the woman has
left her own baby and her husband in a far-away
village, and that through their selfish indulgence
a home has been broken. "La Femme Seule," now
on at the Gymnase, is a demonstration that in
economics man is invariably the enemy of woman
when he is not in love with her, and concludes
with a threatening prophecy that men will sooner
or later find working women in their way.

M. Brieux has treated the question of divorce
in three or four plays—"Le Bercail," "La Désir-
euse," "Suzette"—invariably from the feminist
point of view inherited from Alexandre Dumas.
The future of the children seems to him the chief
question to consider, and he thinks that no house-
hold where there is a child ought ever to be
broken up, but if this catastrophe actually hap-
pens the children must be left with their mother,
whose claims upon them are supreme. Other plays
deal with parliamentary corruption, with the bet-
ting mania among the poorer classes, with a cer-
tain foolish respectable reticence, &c. M. Brieux
is soared by no subject.

Beside this revolutionist, with a great deal of
latent Christianity in him, we can place M. Paul
Bourget, who has become harshly traditional as
he became a practising Catholic. His plays are
quite as successful as his novels, but they are very
different from his early productions, so subtle and
tender. He takes invariably the side of the strong
and narrow-minded if they happen to have tradi-
tion on their side, and advocates his ideas in ap-
parently solidly built dramas. In "Le Divorce" it
is the disruption of a man and wife's happiness
because the wife, after years of untroubled bliss,
has religious scruples about her husband's pre-
vious divorce; in "L'Emigré" it is the rôle of the
aristocracy in our modern society; in "Le Barri-
cade" it is the class fight; and in "Le Tribuna-
lisme" it is the impossibility for a politician to be true
at the same time to his Socialist principles and
to his paternal instincts. Wherever the exponents
of the individualism invented by Rousseau and
made popular by the Revolution speak of the
rights of man, M. Bourget comes forward full of
the rights of society, and showing that they can
only be maintained by the sacrifice of individuals.
If you are rich, strong, and contented, M. Bour-
get's plays will give you reasons for putting up
with the woes of your less fortunate brethren;
if you are weak, ill-treated, and unhappy, you had
better keep away from his theatre.

"To these three best-known stage preachers
one might add M. Mirbeau, M. Ancey, M. Des-
caves, and a few others of less note. Most drama-
tists go the ways of novelists, and as age and
fortune come to them they feel a growing propen-
sity towards moralising.

"Have you an impression that any of the sub-
jects I have mentioned is likely to cause con-
siderable stir among the public, even among play-
goers? Or do you feel, on the contrary, that
all that may be interesting, but the proper time
for discussing it is after dinner in a smoking-
room, while morals, real morals, are reserved for
private meditation? To ask the question is to
answer it. Nobody will get very much excited
over the situation of school-teachers, or the laziness
of society women, or the corruption of poli-
ticians, or the antediluvian difficulty of marrying
off girls *sans dot*, or the grievous faults of Dame
Justice, or the grievances of the French aristoc-
racy. One knows that a good deal of what is
wrong here below is inherent in some fundamental
wrongness, and that the rest has such deep and
intricate roots that it is difficult to pluck up the
principal one. The notion is a philosophy in
itself.

"What people take a real and living interest
in is tangible and not academic. If the high
cost of living could be clearly and dramatically
exposed on the stage, the play would be a tre-
mendous success. Write against the Yorkshire
schools or the meat-packing scandals, you secure
an audience at once, and the indignant feeling
you raise does more than forty years' work.
Or take advantage of some transient but very
warm emotion, and have "Electra" performed in
Spain, or some anti-militarist play in Paris at
the right moment; you are sure of endangering
several lives and shaking various institutions.

"If you go to history and inquire what dramas
with a purpose have ever been effective, you will
invariably find that they summed up and voiced
some diffused impression, not always the one
which the dramatist wanted to make use of. "La
Dame aux Camélias" aimed at being a denuncia-
tion of philistine hypocrisy; and it was that,
no doubt, but it was, above all, the signal of a
conscious and henceforth avowed indulgence for
a certain class of women. "Les Avariés," by M.
Brieux, was also intended to be an apology for
outspokenness about a very delicate and terrible
subject, but the feeling it produced was selfish
and cynical. Whenever an idea is in the air the
least spark will make it flash. When it is not,
it is why, after all, successful dramas with a pur-
pose are first good comedies or tragedies, no
matter what their purpose may be, and it is
foolish, if one wishes to be informed of the pre-
occupations abroad in a country, to go to the
theatre; the right place is the roadside inn.

"It is another matter if, instead of being in
quest of a list of widely discussed issues capable
of being put down in a notebook and eventually
in a newspaper, one is anxious to come at the
innermost soul of a nation, at the something im-
palpable which with individuals is felt rather than
seen in the smile or in the tone of the voice, and
with communities constitutes what is called their
spirit or manners. Of this dramatists are admir-
able though very partial exponents. They are,
they have to be, men of the world, and their voca-
tion, as their success, lies in their aptitude to
reproduce the gestures of the world, what modern
parlance terms in a very distorted and restricted
sense—life.

"What is the characteristic of the life we can
see in the most famous works on the modern
stage? It is unfortunately too easy to say. The
knowledge of the age, its activities, its peculiar
courage, its manifold aspirations, are all there,
but never as the chief interest; they are only the
background or the frame. The centre of interest
for the dramatist is at present exclusively love.
And let there be no mistake; the love which we
see night after night on the Parisian stages has
long ceased to be the high feeling productive of
noble actions which it was inexhaustibly in
medieval literature; it is a passion, all violence

and selfishness, possessing its victims so entirely
that we can never know anything about her or
him, through four or five acts, except that he
or she is on the verge of insanity.

"Here it is evident that dramatic literature
is not only the picture of life but one of its fac-
tors. The drama combines with modern art,
modern music, and practically every materialisa-
tion of modern sensibility, to make a daily and
all-the-year-round phenomenon of what nature
had intended as a transient condition. It is not
in vain that all we hear and see conjures up the
same ideas; given a state of society in which idleness
and eternal self-analysis are the rule with
leisured people, these people must exasperate the
string on which they are for ever harping. This,
in fact, is the result which we see attained in
all artificial lives, whether real or imaginary;
one consciousness dominates all the others, and it
is the sexual one."

BITS ABOUT BOOKS.

Unpractical, but Interesting.

The majority of the plays in the new volume
of Kenneth Weeks, "Five Unpractical Plays,"
breathe a very modern atmosphere.

"Suzanna and the Elders," "Tourelle and
Ylände," and "Involution" are in three acts.

The remaining two, "A Man of Principle" and
"The Substitute," are a one-act play and a
dialogue respectively. This last is very brief and
very light, yet it contains some good things. The
following quotation supplies the key to the
piece:

"Once having loved, one always loves, and the
proper person failing, a mannikin is found to re-
place him. Love is much less personal than we
imagine; or it disguises the substitute in the
image of the real with facility."

The vaudeville, "Suzanna and the Elders," is a
play of rather varying quality. It opens with
an interview between a composer who pleads for
the right to play his opera, and Hallowall Pitta,
president of the Society of Elders, who is deter-
mined to use his power as censor. In spite of
his not having read the poem nor heard the music,
the President is prejudiced against the piece and
refuses to authorise its production. This injustice
drives the composer to resort to strategy.
With the help of friends and the natural vanity
of Hallowall, he secures the presence of the
Elders, who are the governing body of the town,
on the first night by leading them to believe he
is presenting another piece, "Sara," for charity
in the same theatre; that being possible since
his "Suzanna and the Elders" was rejected.
Hallowall has been prevailed upon easily to take
a small bass part in the piece, as he is really
fond of amateur theatricals, and is inordinately
vain. Once at the theatre and the President seen
upon the stage, the impossibility of forbidding
the piece afterwards would be recognised by the
Elders, and, pleasant or otherwise, they must give
way. Of course, the plot is discovered a moment
or two after Hallowall enters to play his part.
There is a scene. Instead of realising his defeat
he is obstinate, and it is only after several
further complications have placed him in a position
from which he could never retreat with
dignity, that he finally gives his consent.

The President is strongly drawn. He lives,
moves, and speaks as he should, and the impres-
sion left on the mind is clear and true. With
unerring skill the author picks out the prejudices
of his "elders," and uses on them the weapon
of ridicule with deadly effect. Here and there,
however, one is inclined to think the ridicule too
brutal; and there is an undoubted trace of effort
in the dialogue at times. In this, as in the other
plays, there is often a suggestion that the char-
acters speak more as mouthpieces than as char-
acters. The rather long speeches are so uni-
formly excellent that they lose their human
value. A little stronger emphasis on individuality
may have given those speeches a bias which
might have marred their intellectual finish, but
the result would have been more perfect art.
This must not be understood to refer to all, or
even the majority of, the author's productions.
So many are drawn with such perfect sympathy
and skill that to leave such an impression were
a great injustice.

To ruin a man is a desperate method of win-
ning and keeping his love, yet, in "A Man of
Principle," this is the theme. It is interestingly
conceived and dramatically worked out.

"Tourelle and Ylände" is a highly imaginative
piece of much beauty. It is an allegory wherein
the head, heart, and body speak as separate
voices; wherein a young girl seeks a lost lover;
wherein six artists discourse on the greatness of
their several arts with delightful egotism; and
wherein the greatest thing in the world is Love.

Under the title of "Involution" we have a fine
piece of work. It is worthy of high praise. So
difficult a subject as this of a great mind warped
by loneliness and introspection till it lost all
natural love and became absorbed by hate is
sure to fascinate all who care to see a success
achieved where failure could have been so easy
and so pardonable.

The author is more interesting when he is
serious than amusing when he is light—which is
saying a great deal.

+ "Five Unpractical Plays." By Kenneth
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The last of the three sonata recitals given by
David and Clara Mannes will take place at the
Bechstein Hall next Wednesday afternoon.

Mr. Alfred Lester was once playing the
pathetic character of an old man in "Romany
Rye" by Mr. George R. Sims and had a very
strong, dying scene. It was supposed to take
place "tween decks of a sinking ship, and Mr.
Lester was the only poor wretch left aboard. He
had to shriek out through all the storm effects
and creaking of timbers that he was going to
down, and what a wicked old man he had been.
For this act, he was given a front scene cloth,
and it worked all right until one terrible Mon-
day night. When he rushed on, as usual, and
prepared to make the audience weep tears of
compassion, they did nothing of the sort. They
started to laugh, and the more he raved about
the terrible storm at sea the more they jeered
and seemed delighted that he was going down.
Mr. Lester was really upset about it, and could
not make out why he was getting laughs where
he ought to be getting tears. Then he happened
to glance from the corner of his eye and saw the
reason.

A stage-hand, in mistake, had lowered the
wrong scene cloth, and instead of his dying
through all the storm effects on board a ship,
he was perishing miserably in front of a peace-
ful, typically English harvest field. Thinking
rapidly, he gagged. "Thank Heaven!" he called
out. "It's only a dream!"

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LONDON AND PROVINCIAL THEATRICALS

(FROM OUR OWN CORRESPONDENTS.)

ABBREVIATIONS: In order to effect a saving in space the following abbreviations are used in these columns: P. (Proprietor); M. (Manager); G. (General Manager); A. M. (Acting Manager); A. S. (Assistant Manager); R. M. (Resident Manager); B. M. (Business Manager); T. M. (Touring Manager); Mus. D. (Musical Director); Mus. C. (Musical Conductor); S. (Secretary); S. & T. (Secretary and Treasurer).

APOLLO THEATRE.—Sole P. Mr. Henry Lowenfeld; Sole L. & M. Mr. Tom B. Davis. This week: "General John Regan," by George A. Birmingham. The company includes: Mr. Charles Hawley, Mr. Leonard Boyne, Mr. Frank Charles, Mr. W. G. Fay, Mr. Henry Newman, Mr. A. R. Fowler, Mr. S. Grenville, Mr. Patrick Quill, Mr. Bernard Crosby, Mr. Edmund Gurney, Mr. A. Vane-Tempest, Miss Gladys Pflott, Miss Dorothy O'Neill, Miss Cathleen Nesbitt. Matinees, Wednesday and Saturday, 2.45.

BROADWAY THEATRE, NEW CROSS, S.E.—L. Moss Empires, Ltd.—This week (twice nightly): "Motherless." **BARNARD'S THEATRE ROYAL, WOOLWICH.**—Licenses, Mr. Samuel Leonard; Sole L. & M. G. Gascoyne. This week (twice nightly): "Miss Lois du Cane's company in 'For His King and the Girl He Loved.'" Cast includes: Mr. George Cruickshanks, Mr. William Lawrence, Mr. Ernest W. Parr, Mr. Frank Corfield, Mr. Henry E. Jones, Mr. Allan Carruthers, Mr. Allan Young, Mr. C. Whiteman, Miss Gertrude Newham, Miss Doris Shiel Porter, Miss Marion Holly, Miss Lois du Cane.

COMEDY THEATRE.—Sole L. & M. Mr. Arthur Chudleigh. Every evening at 8.15: "The Girl on the Peninsula." Cast includes: Mr. Norman McKinnel, Mr. Athol Stewart, Mr. J. Fisher White, Mr. Kenneth Douglas, Mr. Geoffrey Tearle, Mr. Eugene Mayeur, Mr. Arthur Grenville, Mr. Edgar Payne, Mr. Evan Thomas, Miss Renee Kelly, Miss Helen Forrester, Miss Nellie Bouvier, and Miss Grace Lane. Preceded at 8.30 by Stacey Aumonier. Matinees, Wednesday and Saturday, 2.30.

CORONET.—This week (once nightly, and Wednesday and Saturday matinees): "The Chaparral." Next week: "If I Were King."

COURT THEATRE, S.W.—This week: Irish players from Abbey Theatre, Dublin. On Monday, Tuesday, Wednesday, Thursday, and Friday (matinee, Wednesday, 2.30). "The Gaol Gate," by Lady Gregory, and "The Playboy of the Western World," by J. M. Synge.

CRITERION.—L. & M. Mr. Charles Wyndham and Miss Mary Moore. Every evening at 9 p.m.: "The Dear Departed." Cast includes: Mr. James Welch, Mr. Robert Avery, Mr. Fred Weston, Mr. Clifford Alderson, Mr. H. Langdon Bruce, Mr. W. Lindsey, Mr. Eric Albury, Mr. Cecil Fairfax, Mr. James Ashfall, Mr. George Muir, Mr. Tom Fenton, Mr. Bertram Phillips, Miss Sybil de Bray, Miss Maxine Hinton, Miss Hannah Jones, Miss Ruby Miller, Miss Violet Chambers, Miss Ellen North, Miss Kathleen Gower, and Miss Margaret Scialtie. Matinees, Wednesday and Saturday, 2.30.

DALY'S.—Every evening at 8.15: Mr. George Edwards' new production, "The Marriage Market," a musical play in three acts, by M. Brody and F. Martoz. Adapted for the English stage by Gladys Unger. Lyrics by Arthur Anderson and Adrian Ross. Music by Victor Jacoby. The cast includes: Mr. Robert Michaels, Mr. E. A. Douglas, Mr. Tom Walls, Mr. Pop. Brody, Mr. Maurice Treadwell, Mr. Frank Parfitt, Mr. Hugh Wakefield, Mr. Walter Adams, Mr. Harry Dearth, Mr. G. P. Huntley, Mr. W. H. Berry, Miss Sari Petras, Miss Ellen Craven, Miss Alice Kelham, Miss Ellen Moynaux, Miss Dolly Dorey, Miss Bessie Vonn, Miss Freda Stocker, Miss Kate Welch, and Miss Gertrude Millar. Matinees, every Saturday, at 2.

DRURY LANE THEATRE ROYAL.—This week (commencing Tuesday, 7.45): Sir Joseph Becham's season of Russian Opera and Ballet. Tuesday, "The Marriage of Figaro," Wednesday, "Pavillon d'Armide," Thursday, "The Marriage of Figaro," Friday, "The Marriage of Figaro," Saturday, "The Marriage of Figaro." Preceded at 8.15 by "The Marriage of Figaro." Matinees, Wednesday and Saturday, 2.30.

GAITY THEATRE.—M. Mr. George Edwards. Every evening at 8.15: "The Girl on the Film," a musical play in three acts, by M. Brody and F. Martoz. Adapted for the English stage by Gladys Unger. Lyrics by Arthur Anderson and Adrian Ross. Music by Victor Jacoby. The cast includes: Mr. Robert Michaels, Mr. E. A. Douglas, Mr. Tom Walls, Mr. Pop. Brody, Mr. Maurice Treadwell, Mr. Frank Parfitt, Mr. Hugh Wakefield, Mr. Walter Adams, Mr. Harry Dearth, Mr. G. P. Huntley, Mr. W. H. Berry, Miss Sari Petras, Miss Ellen Craven, Miss Alice Kelham, Miss Ellen Moynaux, Miss Dolly Dorey, Miss Bessie Vonn, Miss Freda Stocker, Miss Kate Welch, and Miss Gertrude Millar. Matinees, every Saturday, at 2.

GARRICK.—Every evening at 8.30: "Cressus," by Henri de Rothschild. Cast includes: Mr. Arthur Bourne, Mr. M. R. G. Fay, Mr. Herbert Buntson, Mr. F. Kinsey Peile, Mr. Philip Leslie, Mr. Cyril H. Swower, Mr. W. S. Hartford, Mr. Clifford Heatherley, Mr. Alan Mure, Mr. Claude Edmonds, Mr. Percival Clarke, Mr. Archibald Maclean, Miss Gabrielle Tziatz, Miss Barbara, Miss Mary Anfre, Miss Isabel Jeans, Miss Carmine Elliot, Miss Beatrice May, Miss Joyce Robey, Miss Marjorie Waterlow. Matinees, Wednesday and Saturday, 2.30.

GLOBE.—Every evening at 9: A new play, "The Gilded Pill," by J. Storer Clouston. Preceded at 8.30 by "Uncle Bill." Cast includes: Mr. Rutland Barrington, Mr. Eustace Burnaby, Mr. Edmund Brown, Mr. Eric Astin, Mr. Guy Dawson, Mr. David Miller, Mr. Eric Bridgman, Mr. H. Edwards, Miss Nina Bentley, Miss Mary O'Farrell, Miss Emma Stockley, Miss Laura Cowie, Miss May Graham, and Miss Muriel Hampton. Matinees, Wednesday and Thursday, 2.30.

HAMMERSMITH LYRIC OPERA HOUSE.—Sole P. & M. Mr. Westworth Croke; A. M. Mr. P. Howard Sturges. This week (once nightly): "Mrs. Frank Bateman's Co. in 'Which Did She Love?'" Cast includes: Fred W. Goddard, John Dent, J. P. Lallen, Hill Crennan, Mr. Robert Montefiore, W. Brunford, H. Priest, Miss Gertrude Henderson, Miss Camille Treherne, Miss Maud Taylor, Miss Marion Vyner, Mrs. Frank Bateman. Next week: "The White Slave Girl."

HAYMARKET.—Every evening at 9: Frederick Harrison presents "Within the Law," by Bayard Veiller. Cast includes: Frederick Ross, E. Lyall Swete, Eille Norwood, J. V. Bryant, Leon M. Lion, James Berry, Charles Gary, Edith Goodall, Mabel Burnage, Mabel Russell. Preceded by "A Dear Little Wife." Matinees, Wednesday and Saturday, 2.30.

HIS MAJESTY'S THEATRE.—P. Sir Herbert Beerbohm Tree. Ninth Annual Shakespeare Festival. This week: "Julius Caesar." Cast includes: Sir Herbert Tree, Mr. Basil Gill, Mr. Philip Marlowe, Mr. A. R. Fowler, Mr. James Berry, Miss Irene Delaney, Miss Katherine Keadell, and Miss Neilson-Terry. Next week: "Romeo and Juliet." Matinees, Wednesday and Saturday, 2.

HOLLOWAY EMPIRE THEATRE.—P. Moss Empires Ltd.; L. & M. Mr. Andrew Melville. This week (once nightly, and Thursday matinee, 2.30): Messrs. Leonard and French's Co. in "The Merciless World." Cast includes: Mr. Herbert Leonard, Mr. Jack Haddon, Mr. H. Ryland Leigh, Mr. Edward Curtis, Mr. James E. Page, Mr. Will Webb, Mr. Arthur Maskell, Mr. A. Twyison, Mr. J. Ennack, Mr. Tom Waller, Mr. George Landry, Mr. Walter Graves, Miss Doris L. Fickett, Miss Laura Dyson, Miss Marie Rayner, Mrs. E. Jennett, T. M. Mr. Herbert Leonard. Next week: "For the King and the Girl He Loved."

KENNINGTON THEATRE, S.E.—This week (once nightly, and Thursday matinee at 2): "The Shaughraun." **KINGSWAY.**—This week (at 8.20 each evening): "The Great Adventure." Cast includes: Mr. Henry Ainley, Mr. George Twyman, Mr. Claude King, Mr. Lionel Garside, Mr. Guy Rathbone, Mr. Acton Bond, Mr. A. G. Poulton, Mr. Clarence Derwent, Mr. John Assely, Mr. Geoffrey Denys, Mr. Dawson Milward, Mr. Franklyn Roberts, Mr. Val Cuthbert, Mr. Cyril Bennett, Mr. Owen Mansel, Miss Wish Wynne, Miss Alma Ellerslie, Miss Lydia Bilbrooke. Matinees, Wednesday and Saturday, 2.30.

LYCUM.—This week (nightly, at 7.45): Walter and Fred Melville present, "The Vindictive." Cast includes: Mr. Laurence Maitland, Mr. Fred Morgan, Mr. Raymond Wood, Mr. Gustave, Mr. H. Sullivan, Mr. Allan Wilkie, Mr. J. T. Macmillan, Mr. Fred Ingram, Mr. Norman S. George, Mr. Percy Baverock, Mr. Henry Lonsdale, Mr. W. E. Hall, Mr. Charles Woodley, Mr. Nestin Milroy, Mr. George Weston, Mr. Allen Ellis, Mr. Frank Harvey, Mr. Jerrold Manville, Mr. George Milton, Mr. Richard Bode, Mr. Charles Wingate, Miss Marjorie Battis, Miss Grace Lester, Miss E. H. Gracewell, Miss Nancy Bevington, Mr. E. A. Warburton, Mr. F. Elsworth, Mr. F. Williams, Mr. Hubert Carter, and Miss Tittell-Brune. Matinees, Wednesday and Saturday, at 2.30.

LYRIC THEATRE.—L. & M. Mr. William Greet; Sole P. Mr. Philip Michael Faraday. Every evening at 8.15: "The Girl in the Taxi," musical play by Frederick Fenn and Arthur Wimperis. Music by Jean Gilbert. Company includes: Mr. Arthur Playfair, Miss Amy Angarde, Miss Margaret Paton, Mr. Robert Avery, Mr. Louis Goudrich, Miss Violet Graham, Mr. Alec Fraser, Mr. J. T. Macmillan, Miss Yvonne Anand, Miss Cicely Stuckey, Mr. Frederick Volpe, and Mr. George Carroll. Matinees, Wednesday, 2.30.

NEW THEATRE.—P. Sir Charles Wyndham and Miss Mary Moore. This week (every evening at 8.30): "Mme. Simone." Cast includes: Mr. Martin Harvey, Mr. Basil Hallam, Mr. Fred Lewis, Mr. Charles Glenney, Mr. Stafford Hilliard, Mr. Gordon McLeod, Mr. Ernest Sidwell, Miss Madge Fabian, Miss Helen Ross, Miss Muriel Martin Harvey, Miss Alice Calder. Matinees, Wednesday and Saturday, 2.30.

PRINCE OF WALES THEATRE.—L. & M. Mr. Frank Curzon. Every evening at 8.30: Mr. Martin Harvey presents a new play, entitled "The Faun," by Edward Knoblauch. Preceded by "Aurora's Captive," at 8.15. Cast includes: Mr. Martin Harvey, Mr. Basil Hallam, Mr. Fred Lewis, Mr. Charles Glenney, Mr. Stafford Hilliard, Mr. Gordon McLeod, Mr. Ernest Sidwell, Miss Madge Fabian, Miss Helen Ross, Miss Muriel Martin Harvey, Miss Alice Calder. Matinees, Wednesday and Saturday, 2.30.

QUEEN'S.—This week (every evening at 8.30): Laurence Irving in "Typhoon." Cast includes: Robin Shields, Mr. Hy. Crocker, Mr. Claude Raine, Mr. Azooome Sheko, Mr. Charles Pearle, Mr. Arthur Stanley, Mr. S. Isogal, Mr. Tsuchiyo, Mr. K. Sumoge, Mr. Geo. Carr, Mr. H. O. Nicholson, Mr. Bertram Forsyth, Mr. Laurence Irving, Mr. Arthur Whitby, Mr. Allan Jayes, Mr. Herbie Watson, Mr. Stuart Musgrove, Miss Marjorie Waterlow, Miss Mabel Hackney. Matinees, Wednesday and Saturday, 2.30.

ROYAL OPERA, COVENT GARDEN.—G. M. Mr. Neil Forsyth. Monday, at 8.30: "La Boheme." Mmes. Melba, Sparkes; MM. Caruso, Sammarco. Tuesday, at 8.30: "Madama Butterfly." Mmes. Deshayes, Leveroni, Egner, Savage, Phillips; MM. McCormack, Zucchi, Tait, Binyon, Sampieri, Pini, and Gilly. Conductor, Signor Polacco. Wednesday, at 8.15: "Pelleas and Melisande." Mmes. Edvina, Roder, Royer; MM. Maguente, Huberdeau, Seigant, and Bourbon. Conductor, M. André Caplet. Thursday, at 8: "Aida." Mmes. Destinn, Sparkes, Verbit, and Kirkby Lunn; MM. Caruso, Huberdeau, Marvini, Zucchi, and Gilly. Conductor, Signor Polacco. Friday, at 8.30: "Tosca." Mmes. Edvina, Lush, M. Marie, M. L. Corin, Malatesta, Zucchi, Sampieri, Pini, and Sammarco. Conductor, Signor Polacco.

ROYALTY.—This week: Messrs. Vedre and Dennis Badie present "Milestones," by Messrs. Arnold Bennett and Edward Knoblauch. The cast includes: Mr. Dennis Badie, Mr. Hubert Harden, Mr. Stanley Logan, Mr. Lionel Atwill, Mr. Owen Nares, Mr. Reginald Malcolm, Mr. Lemmon Ward, Miss Haidee Wright, Miss Mary Jerrold, Miss Evelyn Weeden. Matinees, Thursday and Saturday, 2.30.

SAVOY.—Every evening at 9: Norman Trevor in a new play, "The Cardinal's Romance." Preceded by "Kitty." Cast includes: Mr. Norman Trevor, Mr. Douglas Greet, Mr. Hunter Nesbitt, Mr. Fred Kerr, Mr. Ernest Mainwaring, Mr. Geoffrey Kerr, Mr. Alfred Brydson, Mr. Frederick Morland, Mr. Fawcett Ledwith, Miss Edith Bell, Miss Joy Chatwin, Miss Peggy Fitzmaurice, Miss Cicely to Gros, and Miss Ethel Tuson. Matinees, Thursday at 2.30.

SHAFESBURY.—Nightly at 8.15: Mr. Robt. Courtois's production "Oh! Oh! Despatch!" The company includes: Mr. Courtois, Mr. Coningsby Brierley, Mr. Charles Chamber, Mr. Harry Welchman, Miss Winifred Roma, Miss Gwenyth Hughes, Miss Marjorie Compton, Miss Mollie Hanbury, Miss Connie Luttrell, Miss Marjorie Willis, Mr. Walter Passmore, Miss Iris Hooford, Miss Winifred Deland, Miss Dorothy Jardon, Mr. Fred Lewis, Miss Nuu Smart, Miss Cissie Debenham, Mr. Fred Evison, Mr. Reginald Owen, Miss Sadrene Storr, Mr. Harry Ray, and Miss Violet Gould. Matinees, Wednesday, 2.15.

ST. JAMES'S.—Sole L. & M. Sir George Alexander. Every evening at 8.15: "The Second Mrs. Tanqueray." Cast includes: George Alexander, Mrs. Patrick Campbell, Nigel Playfair, Reginald Malcolm, A. E. Benedict, E. Vivian Reynolds, James Lindsay, John Ridley, Kate Bishop, Rosalie Toher, Letitia Fairfax. Matinees, Wednesday at 2.15.

STRAND.—Every evening at 9: Percy Hutchinson and company in "Brewster's Millions." Preceded by "Two in a Trap." Matinee, Wednesday, 2.15.

THEATRE ROYAL, STRATFORD-P.—Mrs. C. Ellis-Fredericks; G. M. Mr. Fred Fredericks; A. M. Mr. F. W. Davies. This week (once nightly): Mr. Stanley Carlton presents "Only an Artist's Model." The company includes: Stanley Carlton, Edward Cudd, Fred Garside, William Annesley, Edwin Turner, Percy Garland, Frank Wootton, Edward Mason, Edward Lester, Charles Damer, M. Leslie Cudd, Ruby Lee, Isabel Martie, Rubie Maude, T. M. Mr. Stanley Carlton. Next week: "It's Never Too Late to Mend."

WYNDHAM'S.—Every evening at 8: An English version of "Diplomacy," by Victorien Sardou. Cast includes: Gerald Du Maurier, Arthur Wontner, Norman Forbes, Owen Nares, Donald Calthrop, H. Laurent, Frederick Clift, Lady Tree, Ellis Jeffreys, Gladys Cooper, Annie Schreier, Maliss Sheridan, Alcorn West. Matinees, Wednesday and Saturday, at 2.

ALHAMBRA.—G. D. Messrs. A. Charlott and M. V. Leveaux. Every evening at 8: Matinee, every Saturday, at 2: "84-Mile," the new stop-press radio, by George Greenhill and Fred Thompson. Play by Robert Hale, Alfred Austin, Austin Melford, Hugh E. Wright, Rene Koval, Maurice and Florence Walton, Ella Ret-

ford, Charlotte Mosetti, Marjorie Maxwell, Phyllis Monkman, Hilda Bewicke, Muriel Hudson. Special variety programme at 8. Royal Ascot and company. Lord Brigade Review on the Biscuits. Gala performance, Wednesday in honour of the visit of the French Navy, with Jean Marnac and Paul Ardou, musical comedy artists.

BEDFORD.—Licenses, R. M. Mr. B. Pearce; Lucas; A. M. Mr. Geo. A. Angas; G. M. Mr. Harry Day. This week (twice nightly): "Gus Harris, in song scene; Olga presents his performing geese; Miller Sutcliffe, presenting Highland sports; Geo. M. Marriott's company in 'The Shoe-maker's Luck'; Royde and Villiers, in 'The Recruiting Sergeant and the Dandy'; Mildred Langley, child pianist; Kathleen Chipman; Little Elsie Prince, child entertainer; Hyman and Metford, in dancing; pictures.

BRITTON EMPRESS.—This week (twice nightly): "Low Lake and company presents 'The Dorian Trio'; Josie Deane; Herbert Rule; the Apollo Trio; Katie Keane and George G.; Carlotta Levey; Will H. Fox; Johnny McElroy and company; Graham Moffat's company in 'The Concealed Bed'; pictures.

CHILSEA PALACE.—M. D. Mr. Norman Berlin. This week (twice nightly): Charles W. and John R. Poole's "Loss of the Titanic"; Lil Sprightly character comedienne; Naughton and Gold, comedians; Richard Wally, juggler and billiardist, assisted by La Belle Jessica; Bert Lytton, comedian; William and Warden, Irish comedians; Alice Gill, vocalist; Melville Gideon in new song "Beautiful God, Good-bye"; Graham Moffat's Co. in "The Herd's Wife."

CHISWICK EMPIRE.—This week (twice nightly): La Milo; Ina Hill; Mary Fulton and company in "The Quality of Mercy"; Humpst-Bumpst; etc.

COLISEUM, CHARING CROSS.—M. D. Mr. Oswald Stoll. Twice daily: Tableaux from Wagner's "Parsifal." Specially designed by Bryan Sharr. A.R.W.S. Special augmented orchestra, conducted by Sir Henry J. Wood. Weedon Grosmeth and company, in "A Week End"; Margaret Cooper and her piano, in selections from her repertoire; Constance Drever, in selections from her operatic repertoire; Wood and Grosmeth in society entertainments; Mr. G. Fields, silent humorist, in eccentric juggling; G. H. Elliott, in con character studies; George Mozart, in new thumbnail impression; Jack Lorimer, the "Hielan' laddie; the Vileds, clever skaters; Kinemacolor.

COLLINS'S MUSIC HALL, ISLINGTON.—GREEN'S Co-P. Mr. J. P. Mitchell. This week (twice nightly): Henri De Vries and Co. in detective sketch; P. A. Freese presents the Six Texas Tommy Dancers; Signorina Mallela soprano; Dorane Sisters and Wood; May Fayre; Walker and May, comedians; Rene, lady juggler; Peter Donald and Meta Carson, comedian and lady; pictures.

EAST HAM PALACE.—This week (twice nightly): Miss Ida Molesworth and Mr. Mark Blow's company, in "Under Two Flags," in six scenes.

EMPIRE.—M. Mr. Arthur Aldin. This week: "All the Winners," new revue, by C. H. Bovill, played by Ida Crispi, Kate Sergeantson, Unity Moore, Lionel Mackinder, Barry Lupino, Walter Dwyer, Jack Jarrold, Maudie Hope, Vera Maxwell, Vernon Waters, Three Tubers, Lydia Krashit, supported by M. Pierre Vladimiroff and Seymour Hicks; Royal Ascot on the Bioscope.

EUSTON.—This week (twice nightly): Low Lake and company present in the Bull. "The Art of Woodville," Billy Amstell, Zarno and Du Bois; Young and Evans; Bessie Slaughter; Vine and Brewer; Newman and Knight; Cooper and Lait, in Episode, "A Man of Spirit"; the 11 Rumps; pictures.

FINSBURY PARK EMPIRE.—P. Messrs. Empires, Ltd.; L. & M. Mr. Coleman Hicks. This week (twice nightly): George Graves and Co. in "Kiss of Bond-street"; Daisy Dornier; Robert Belling and Co.; King's College Boys; Harold Baker; Tennyson and Wallis; Will Gardner; Les Andres; Lloyd Morgan; and pictures.

HACKNEY.—This week (twice nightly): Marie Lloyd; Carpentier v. Wells fight (pictures); Carr's Juvenile Rag-timers; Howard Brothers; etc.

HIPPODROME.—M. D. Mr. Frank Allen. Twice daily: Second edition of "Hullo, Rag-timers," written by Max Pedder and Albert de Courville. Played by Ethel Lloyd, Freddie Gordon, Bonita, Lew Hearn, Billy Merson, Dorothy Minto, O. P. Heggie, Morris Harvey, Madge Melbourne, Queenie Blande, Leslie Owen, Jameson Dods, Sam Sidman, Jas. A. Watts, Kate Kirby, etc. Hippodrome, Bessie Evelyn Nesbit, American dancer, and her partner, Jack Clifford. Also varieties, including: Albert le Fire, comedian; A. D. Robbins, tricycle cyclist; Gage Trio, comedy entertainers; Sharp and Turek, singing and dancing duo; Kuesey's performing dogs.

HOLBORN EMPIRE.—M. D. Mr. Charles Gulliver. This week (twice nightly): Miss Margaret Halsan and company, presenting "The Great Lark," by Lewis, Kirby; Muffayne; Quinie Lightfoot; Gwladys Kelly and company in protean sketch "Reggie's Double"; Violet Stockelle; Venetia; Eric Stone; Jack and Evelyn, in vaudeville quick lunch; Phil Ray, abbreviating patter; pictures.

KILBURN EMPIRE.—This week (twice nightly): Jack and Evelyn; Betty Bell; Mayne and company; Rebba; Fred Elton; Griffiths and Carmen; Rob Ivy and Lyn; Rich and Rich; the Gattessas; Gus Garrick; Ryder Stone.

LONDON PAVILION.—M. Mr. Frank Glenister. Charles T. Aldrich, the man of many parts; George Lewis and company in "The Peck and Musical Numbers; Kitty Colyer, comedienne and dancer; Gus Elen, coster comedian; Gascoignes, comedy jugglers; the Cliftons, acrobats; Arthur Carlton and company, in comedy card game; the Londoners, in "The London Rag-timers; Will Gardner, comedian; Cooper and Lait, comedy duo; Jack Woods, comedian; Signor Cantarelli, eccentric violinist.

MASKELYNE AND DEVAUT'S MYSTERIES. ST. GEORGE'S HALL. Twice daily: New Pill Box Mystery, Raymond Phelps, Wire Air, The ABC Fly, Beauty and the Beast, Rag-time Magic, etc.; the Haunted Window; the Crystals.

METROPOLITAN.—This week (twice nightly): Arthur Carlton, card manipulator; Les Rimas, speciality dancers; Duncan's dogs, trained collies; Vera Saunders; Nelson Jackson and a piano; Les Inconnus, vocal and instrumental act; Coverdale's Dainty Dots, vocal and dancing scene; McGregors, musical act; Lil Sprightly, comedienne; Victor Kelly, comedian; Solo, pantomimist; Ernie Mayne, comedian; pictures.

NEW MIDDLESEX.—M. D. Mr. Oswald Stoll. This week (twice nightly): Second edition of "I Adore Cal..."; "I Love It..."; by M. Celval-Charley, in twenty-one tableaux. Special engagement of Mlle. Fernande Diamant, the most beautiful woman of Paris. During the stay in London of the French President, Battle of Flowers in tricolor.

SOUTH LONDON PALACE.—This week (twice nightly): Georges Carpentier and Bombardier, assisted by Percy Murray and company, in "David Garrick"; Vera Saunders; Leo Fields; Kitty Colyer; Arthur Woodville; Gicardo; Kendick and Laura; Max Rivers; 11 Rumps, an entrée of music and mirth.

TIVOLI.—M. Mr. Joseph Wilson—Marie Lloyd, comedienne; Neil Kenyon, Scottish humorist; Corke Stephens and Margaret Moffat, in "Just Like a Woman"; Nelson Jackson, with and without a piano; Mrs. Coleman, the Canadian widow; Les Inconnus, in a combination of voice, violin, and organ; Lieven and Pantzer, comedy acrobats; Alice Kendall, simply natural; Nellie Wigley, comedienne; Duncan and Godfrey, in coster impersonations; Dusty Rhodes, comedian; Frank and Free, comedy artists; Naughton and Gold, comedians and dancers.

WOOD LANE PALACE.—M. D. Mr. Alfred Butt. This week (twice nightly): "A Narrow Squeak," music by Howard Talbot; Beatie and Babe, juvenile stars; Bessie Slaughter; Violet Shelley and company; Willard Hutchinson; Five Jovers; Jennie Hartley; Ernie Mayne, comedian; La Pia, coster and pictures.

WALTHAMSTOW PALACE.—This week (twice nightly): H. Hamilton Stewart, presenting "Sherlock Holmes" in five scenes. Hamilton Stewart as Sherlock Holmes.

WOOD GREEN PALACE.—M. D. Mr. Oswald Stoll; M. Mr. Albert E. Hill. This week: Olga Elgar, and Eli Hudson; H. M. Vernon's Co., in "Canada"; Jack Lorimer; Bowden and Stoll; Harners; Bi-Bo-Bi; Blanche Tomlin; and "Everybody" pictures.

ABERAVON-PORT TALBOT. **GRAND THEATRE.**—P. & M. Mr. David Jones; Mus. D. Mr. James Batt. This week: "The Sisters Volkas, singers and acrobatic dancers; the Rurals, in comedy musical act; and pictures.

VINT'S PALACE.—P. Vint's Theatres, Ltd.; M. Mr. Wm. Mitchell; Mus. D. Mr. Jules Frascati. This week: The Philippi Quartette, in selections from classical repertoire; Howard and Colinson Trio, in sketch "Fun in a China Shop"; and pictures.

ABERDEEN. **HIS MAJESTY'S THEATRE.**—P. The Robert Arthur Theatres Co., Ltd.; A. M. Mr. H. Adair Veleon. This week (twice nightly): "The U.S.A. Minstrels and Maids; David Poole, ventriloquist; Bessie Butt, male impersonator; Sylvene and Florence, speciality artists; Leslie Harris, at the piano.

TIVOLI.—P. The Tivoli, Ltd.; M. D. and Licenses, Mr. Walter Gilbert. This week (twice nightly): Miss Marie Strohman, in "Her Ladyship"; Ena Cairns, comedienne and dancer; the Golden Athlones, in "Golden Statuary"; Henzhan and Lindsey, vocalists; Albert Rees, drawing-room entertainer; Will Albert, eccentric; Mayne Remington and Pic's, in latest American successes; and pictures.

PALACE.—L. The Tivoli, Ltd.; A. M. Mr. F. Lawson Clark. This week (twice nightly): "Derzack's Great Comedy Circus; Rowland, juggler; Hugh Ogilvie, Scottish comedian; Charbine and Decastolo, in head-to-hand balancing act; Freddy Alesh, character comedian; Geo. Gilbert's Four Kemptons, in singing and dancing; and pictures.

ABERTILLY. **PAVILION.**—P. Messrs. A. Tilney and Sons; M. D. Mr. Pryce. This week (twice nightly): "The De Breans, in illusions and shadowgraphs; George Prince, comedian; Maud Criddle, in illustrated songs; Dolon and Dumstip, quaint knock-about; Gittio, of comic music; and pictures.

ACCINGTON. **GRAND THEATRE.**—Closed for the summer vacation. **NEW HIPPODROME.**—M. D. Mr. Fred Willmot; R. M. Mr. J. Windsor Stevenson. This week: "The Casey Court Minstrels; Volta and company, or performers; and pictures.

EMPIRE PALACE.—P. Mr. William Wilson; M. Mr. Harold Wilson. This week: Mr. George Thornton's Orchestra, selections on the gramophone and pictures.

QUEEN'S HALL.—M. Mr. Emile Aspden. Pictures only. **ALDERSHOT.** **HIPPODROME.**—P. Mr. Clarence Soumes; G. M. Mr. Jack Gladwin; R. M. Mr. Cyril Royce; A. M. Mr. F. Court Minstrels; Volta and company, or performers; and pictures.

ASLINGTON. **EMPIRE PALACE.**—P. Mr. William Wilson; M. Mr. Harold Wilson. This week: Mr. George Thornton's Orchestra, selections on the gramophone and pictures.

OLYMPIA.—This week: Lily Long, comedienne and dancer; pictures; pictures.

PALACE THEATRE.—L. and G. M. Mr. Arthur Dean; Mus. D. Mr. Herbert Dowson. This week (twice nightly): Len Kilroy, comedian; Mario Elliott, comedienne and dancer; pictures.

MINERS' THEATRE.—P. Mr. Thos. Thompson; R. M. Mr. Harry Clegg. This week (twice nightly): Lotto, Lilo, and Otto, cyclists; Gracie Moore and Frank Sumner, vaudeville artists; pictures. Picture matinee, Saturday at 2.

PAVILION.—P. Hirst Pavilion Co.; R. M. Mr. Frank Percival; Mus. D. Miss Ethel Leslie. This week (twice nightly): "Kitty Stuart and Players, comedians; George Caselli, comedian and dancer; Barlow and Brooks, clowns; Frank B. Frank, comedian; pictures. Picture matinee, Saturday at 2.

ASHTON-UNDER-LYNE. **THEATRE ROYAL.**—P. & M. Mr. Charles Revell; A. M. Mr. Charles Revell, Jun.; Mus. D. Mr. W. H. Hailton. This week (twice nightly): Mr. Richard A. Greene presents "Breaking a woman's Heart." The company includes: Mr. Sydney Raymond, Mr. Richard A. Greene, Mr. Gerard Lea, Mr. Fred C. Roper, Mr. Robert Merriam, Mr. Frank Foy, Mr. Albert Leslie, Mr. William Pile, Miss Beatrice Greeke, Miss Minnie Walsh, Miss Ina Royce, Miss Grace Heath, F.M.P.R. HIPPODROME.—P. Messrs. William Henry Broadhead and Son; D. M. Mr. H. Winstanley; R. A. M. Mr. John Boyle; Mus. D. Mr. Harry O'Callaghan. This week (twice nightly): Chas. R. Whittle, comedian; Terrell Trio, whistlers and dancers; Mary Ellen, comedienne; Farrow and Fiske, vocalist and comedienne; Edna Zora, assisted by Carl Roscoe, at the piano; E. E. Hoop, expert; Fred Sinclair and company, including Eric Hudson; Hamlin and Mack; Minola Hurst and her Merry Midgits.

PICTURE PAVILION.—P. Messrs. William Henry Broadhead and Son; D. M. Mr. H. Winstanley; R. A. M. Mr. Arthur Downes; Mus. D. Mr. E. H. Coleman. This week (twice nightly): Dolly and Dorothy Harwood, dancers and vocalists; pictures. Matinee, Saturday at 2.30.

BARROW-IN-FURNESS. **ROYALTY.**—L. & M. Mr. Hugh Robertson; R. M. Mr. George Stone. This week (twice nightly): The Royal Scotch Company in "Ben-my-Chree." Cast includes: Vincent V. Carlyle, Mr. Victor Rae, Mr. Sydney Grant, Mr. George Belmont, Mr. C. V. Spencer, Mr. Wilton Collins, Mr. Robert Savin, Mr. C. Derney, Miss Mona Hall, Miss Kate Saville, Miss Kathleen Emmett, Miss Kathleen Stewart.

TIVOLI.—L. & M. Signor Peppi; R. M. Mr. Emilius Hill; Mus. D. Mr. T. H. Hulley. This week (twice nightly): The Elliott-Savones in "The Palace of Orpheus; the Senoria Eloina, Spanish gymnast; Miss Jessie Lee, comedienne and dancer; Ida Ball in dancing scene; Belford and Mars; Wilton and Howard in "The Winner"; the Havana Trio in song, dance, and novelty; and Gertrude Bibby in "Bonnie Prince Charlie."

BARRY DOCK. **NEW THEATRE ROYAL.**—P. Messrs. Tours, Ltd.; M. D. Mr. Arthur Carlton; M. T. F. Maddox. This week: Norman and Noyes, comedians; and pictures.

PALACE OF VARIETIES.—P. Mr. Leon Vint; G. M. Mr. Arthur Brodgen; R. M. Mr. H. Samson. This week: "The Elliott Trio, musical play; E. H. Harvey, con comedian; Lack and Ford, knockabouts; and pictures.

SUMMER GARDENS PAVILION, BARRY ISLAND.—S. Mr. H. V. James; M. Mr. W. H. Duncan. This week: Mr. James Hawthorth presents "The Ensembles." Company includes: Messrs. Douglas Stewart, E. H. Ridgwell, Sydney Graves, Tom E. Roma, Misses Edith Heron-Brown, Kitty Kennedy-Alden, and Dorothy Brown.

BATH. **THEATRE ROYAL.**—Closed until August Bank Holiday. **PALACE THEATRE.**—R. M. Mr. Leslie Fairfax; picture season. **PICTUREDROME.**—This week: Pictures. **VAUDEVILLE.**—This week: Pictures.

BATLEY. **HIPPODROME.**—L. and M. Mr. Charles Draycott. This week (twice nightly): Mme. Ali; Buster and Armstrong, comedians and dancers; the Ronnies, in combination act; the Heywood Trio, musical entertainers; and pictures. Children's matinee, Saturday, 2.30. Ladies' matinee, Wednesday, 2.30.

BELFAST. **THEATRE ROYAL.**—P. Messrs. Warden, Ltd.; M. D. Mr. F. W. Warden. Miss Winifred Maude and company continue their successful dramatic season here, and this week present Tom Craven's five act comedy-drama, "The Stowaway." In the rôle of Althea Dale, Miss Winifred Maude achieved quite a triumph with her undoubtedly skilful enactment; and honours were also secured by Mr. Victor du Cane, whose impersonation of Dicky Dials merits the highest praise. Mr. C. Vivian Charles acquitted himself with distinction as Tom Inglis; and the difficult rôle of Florence Etherington—known as Mrs. Gray—was fully realised by the talented actress Miss Gipsy Alexander. Mr. Arthur L. Read cleverly delineated the heavy rôle of Charles Etherington; Mr. Reginald Hicks impersonated Paul Inglis; and Miss Winnie Creighton was in every sense capable as Chucky, the newsboy. Mr. Will White impersonated Job Hickey with credit to himself; and other rôles were adequately sustained by Messrs. Jack E. Caswell, Geo. Ross, Cliff Maxwell, H. Marston, and Next week: "The Convict."

ALEXANDRIA THEATRE.—P. Alexandria Theatre Co., Ltd.; R. M. D. Mr. J. Leicester Jackson. It is gratifying to record the fact that the animated picture scheme introduced

POOLE'S PICTURE PALACE.—E. M., Mr. Shakerspey Shenton.—This week: *Duval*, the Mysterions; *Cairo Duo*, in "Pacifying Baby"; and pictures.

WINTER GARDEN PICTURE HOUSE.—M., Mr. B. Wilmot-Carlton.—This week: *The Carells*, in comedy act; *Leo Carle*, the protean wonder; and pictures.

CHESTERFIELD.

HIPPODROME.—P. Hippodrome Ltd.; G. M.

F. R. Saragisson.—This week (twice nightly): Four Sisters Ruby, acrobats and dancers; Conners and Conrad, duettists; Sam Osborne, comedian; Goodall and Knox, comedians; Sisters Gaye Van Bern, in novelty act; pictures.

CORPORATION THEATRE.—This week (once nightly, Saturday twice): Bobby Leech, the Canadian dare devil; Lola Charn, comedienne and dancer; Jack Clarke, comedian; the Six Buster Brown Boys, acrobats.

CLEETHORPES.
PIER PAVILION.—P., Great Central Railway Co.; M., Mr. F. Leigh.—Mr. Ernest Lord's famous entertainers, The Excelsiors, comprising Miss Nora O'Malley, Miss Iris Elverson, Miss Alice Singleton, Mr. Harker Holt, Mr. Frank M. Quinn, and Mr. Ernest Lord.

Pickard; R. M. Major George Mitchell.—Mas. D., Mr. A. De Gabrieli.—This week (twice nightly): Cambo and Castelle, in "The Monkey and the Maid"; Harry Arnold, Scotch comedian; and pictures.

CORE.

OPERA HOUSE.—M., Mr. Frank J. Pitt.—This week (twice nightly): New living pictures and variety artists. Matinees, Wednesday and Saturday at 2.30.

COVENTRY.
OPERA HOUSE.—P., Mr. Dudley Bennett.—
 This week: Mr. Horace Stanley and company in
 "The 10.30 Down Express" cast including:
 Messrs. Henry Scott, Oswald Douglas, Arthur
 Cheevers, T. B. Brabazon, Stanley Field, Horace
 Stanley, Wm. Hayward, George Jaques, Bert
 Hacking, Chris Loates, Thomas Dunn, J. H.
 Barker, Miss Maggie English, Miss Clara Sant-
 ley, Miss Hilda Miller, and Miss Kate Kilnack.

HIPPODROME—M. D., Mr. S. T. Newsome; R. M., Mr. G. E. Wright. — This week: *Liane D'Eve*, Three Merrills, Ben Albert, Auber, Bart and Bart, Mlle. Wanda, Matthews and Hemming, Two Oxfords.

CRADLEY HEATH

ROYAL ELECTRIC THEATRE—M., Mr. D. C. Phelps. This week: Three Walkers, original guards; Maude Goodman, juvenile male impersonator; Eric Graham, coster comedian; pictures

CREWE.
CO-OPERATIVE HALL.—L. Messrs. Hamilton and Hughes; R. M., Mr. George Burton.—This week: J. W. Hall, Yorkshire comedian; Doris Denton, vocalist; Louis Townley, humorous entertainer; Dick Livesey, ventriloquist; and pictures.

CROYDON.
GRAND THEATRE.—G. M., Mr. Ernest Archer.

—This week (twice nightly): Mr. Max Cardiff's Glad Tidlers. The company includes: Miss Muriel George, Miss Phyllis Beadon, Miss Norah Blaney, Mr. Courtney Fagan, Mr. Ernest Butcher, and Mr. Max Cardiff.

HIPPODROME.—M. D. Dr. Charles Gulliver; M. Mr. Alfred Powley; Mus. D. Mr. Len Trevor. —This week: Messrs. Herbert Ralland and Bay Russell's company in "La Poupee." The cast includes: Mr. Bertram White, Mr. Robert Strong,

Mr. Fred Seymour, M.F. Chas. Benson, Mr. Fred E. Tonge, Mr. Vernon Booth, Mr. Harry Brayne, Miss Avis Grahame, Miss Doris Dickens, Miss Lily Henry, Miss Evelyn Stevens, Miss Joyce Darrell, Miss Dagmar D'Argue, Miss Winifred Dunkley. Next week: "The Prince and the Beggar Maid."

EMPIRE PALACE OF VARIETIES.—M. D., Mr. Charles Gulliver; M., Mr. Eustace Jay; A. M., Mr. R. James; Mus. D., Mr. Leslie Russell.

This week (twice nightly): Daisy James, Whit Cunliffe, Mollie Lindsay and company in "The Cashing House Key," Percy Haden, Vory, pictures, Madge Allan, Professor Earle, Eddie Martyn, and the Brothers Leo.

DARLINGTON.
ROYAL THEATRE.—L. & M. Mr. James Bell; Mus. D. Mr. W. H. Dobing. This week (twice nightly): The Royal Stock Company presents "A Warning to Women." The

Mr. Alex. Alexander, Mr. Naylor Grimsom, Mr. Arthur West, Mr. J. Dobson Clyde, Mr. Frank Harrison, Mr. Geo. Osmond Tearle, Mr. Ted Mooney, Mr. Bolton Burnley, Mr. George Rippon, Miss Beatrice Erie, Miss Marie Wright, Miss Gwynne Graham, Miss Marie Fountaine, Miss Grace Stafford.

HIPPOTRODOME.—L. & M., Signor Pepi; R. M., Mr. Sydney B. Stringer; Mus. D., Mr. H. Bull.—This year's trophies.

includes: Walter H. Wilson, Caspar Middleton, Theodore Kelly, Fred W. Leonard, Clarence Ibbotson, Lionel Moore, Frank Brady, George Davis, May Morn, Phoebe Brady, Agnes Webster, Flora Leslie, Gladys Osborne.

DARWEN.

THEATRE ROYAL—L. Darwen Theatre Royal Co.; G. M., Mr. Thos. Baker; Mus. D., Mr. Carl

Burrows.—This week: Valazzi, juggler and pedipulator; Dandy George and his chimpanzee; the Cannons, vocalists and high pedestal dancers; and pictures.

PUBLIC HALL—L. Messrs. Riding, Hardcastle, and Rawlinson; M. Mr. J. D. Rawlinson.—This week: Clifford and Cliff, harmonising vocalists; Bill Bailey, comedian; and pictures.

ALBERT HALL—P. Mr. Bradley.—This week: Max Sherz, comedian; and pictures.

DERBY.
GRAND.—P. & M., Mr. T. Allan Edwardes; A. M., Mr. Chas Denley; Asst. M., Mr. J. B. Torr.—This week: Bransby Williams, character actor; Elsie Southgate, with selections on the violin, accompanied by her sister, Dorothy, at the mustel organ; Vardon Perry's Rag-time Girls, in latest songs and dances with special effects; Dorothy

Lewis, comedienne and dancer; Washer Bros., comical boxing midgets; J. Mack, comedian; Gesta and Hce, in comedy act; and pictures.

PALACE.—L. & M. Mr. T. Allan Edwards; A. M. Mr. T. W. Moyes; Asst. M., Mr. A. J. Knight.—This week: Bleriot's Transformations and Fairy Fountains; Kioto and Copeland, Japanese equilibrist and his dancing assistant; Marion Horner, ballad vocalist; and pictures.

VICTORIA ELECTRIC THEATRE.—This week:

Royal Best, impersonator; Fred Corbett, comedian and musician; and pictures.

PAVILION AND GARDENS.—This week: Louis Rihll's company, the Tatlers.

DEVONPORT.

HIPPODROME.—M., Mr. G. E. Prance; Aast M., Mr. Wm. Baldwin. This week: Signor Arvi presents the "Great Arvi Mystery"; Jessie

ALL SUMMER.

a poor appetite, impaired digestion,
verish conditions of the system, TAKE

FRUIT SALT

... keeping a bottle in the house and in the early stage of Diarrhoea by assisting it may be safely taken at any time by old

... only by

... LONDON, E.C.

ELT WORKS, LONDON, S.E.
and Stores Everywhere.

Sold by Chemists and Stores Everywhere.

GALETTA HALL.—P. & M. Mr. A. J. Harding.—This week: The Laquies, including Miss Gertrude Rene, Miss Edith Isbell, Miss Ida Dorrie, Mr. Fred Carlton, Mr. Geoff Rene, Mr. Hal Leslie and Mr. Albert Williams.

PIER BANDSTAND.—First week of Mr. Will Melvor's season with the Wives.

VINT'S ELECTRIC PICTUREDOME.—P. Mr. Leon Vint; R. M. Mr. Aubrey Allen.—This week: Robins and Collier, in "Miss Bacon's Easter Egg"; Leonard Dye, vocalist and comedian; Charlie Ullrich, barrel king and trawler wonder; pictures.

JARBOW.
THEATRE ROYAL.—L. & M. Mr. Hugh Robertson; A. M. & S. Mr. T. Edward Evans.—This week (twice nightly): Herbert Skardon and company present "The Executioner's Daughter." This company includes: Mr. Cyprian H. Matthews, Mr. Beckett Bond, Mr. A. Edward Brook, Mr. Newton Pearce, Mr. Leo H. Neilson, Mr. Williams, Mr. H. Kirby, Mr. J. Wilson, Mr. P. Curran, Miss May Beatrice, Miss Nancy Mitchell, Little Gladys Brittain, Miss Sidney Crowe. Next week: "The Old Home."

EMPIRE.—P. The Jarro Theatre, Ltd.; M. Mr. Percy Dawson.—This week: J. W. Gallagher, eccentric comedian; Little Doris, child violinist; and pictures.

OPERA HOUSE.—L. & M. Messrs. Edward Morris and Albany Ward; R. M. Mr. Lindsey Edwards; Asst. M. Mr. Arthur Williams.—This week: Spry and Monti, in comedy act; Harry Firth's Eight Dainty Maids, in a pot-pouri of song and dance; pictures.

ALHAMBRA.—M. D. Messrs. Edward Morris and Albany Ward; R. M. Mr. O'Keefe.—This week: Howe and Kessler, in comedy act; Gladys Thomas, Welsh vocalist; pictures.

WEST'S PICTURE PLAYHOUSE.—R. M. Mr. Francis.—This week: Harry Gibbons's nautical farcical comedy, "Come Aboard Sir"; pictures.

KEIGHLEY.
HIPPODROME.—P. Mr. Francis Laidler; G. M. Mr. Nathaniel Hepworth; A. M. Mr. Walter Havers.—This week (once nightly): Mr. and Mrs. Joseph Millane's company in "A White Slave." Cast includes: Mr. Joseph Millane, Mr. Henry Earlesmore, Mr. Fred A. Marston, Mr. Villers Stanley, Mr. Victor Garnet-Vayne, Mr. Geo. P. Lester, Mr. Oswald Peters, Mr. A. W. Snelling, Mr. Arthur Ross, Mr. Frank Evans, Mr. James Beville, Mr. John Miller, Mr. Fred James, Mr. Ernest Dutton, Mr. Roy. Wallace, Miss Phyllis Claude, Miss Edith Blandie, and Miss Agnes Paulston.

KETTERING.
COLISEUM.—P. Messrs. Thompson Bros.; M. Mr. A. Thompson.—This week: The Ten Loomies; Annie Oliver, vocalist; the Draycotts, duettists; Michael Macdonald, and pictures.

PALACE.—P. The Palace Theatres Co., Ltd.; M. Mr. T. G. Covington.—This week: Memora, the memory mystic; the Nicholson, in a comedy duo; and pictures.

KILMARNOCK.
KING'S THEATRE.—M. Mr. T. Rodger.—This week: Florence Kendall, vocalist; Sisters Gordon, dancers; and Nellie Forbes, comedienne.

LEEDS.
THEATRE ROYAL.—P. Mr. Francis Laidler; G. M. Mr. Nathaniel Hepworth; A. M. Mr. George H. Almond; M. D. Mr. H. Hill-Mitchelson, junior's company in "A Queen for a Wife." Cast includes: Mr. E. A. Hill-Mitchelson, jun., Mr. Deane Cliffe, Mr. Arthur Robinson, Mr. John A. Valentine, Mr. St. Clair Forbes, Mr. Robert Barton, Mr. Henry Armistead, Mr. Bob Cromwell, Mr. Edward Crampton, Mr. W. Carpenter, Mr. H. Toms, Miss Florence French, Miss Maisie Leigh, Miss Edna Clare, Miss Alice Belmonte. T. M. Mr. Albert F. Wallace. Next week: "Home, Sweet Home."

QUEEN'S.—P. Mr. Fred Wood; M. and Licensee, Mr. Charles Bush.—This week (twice nightly): Mr. Will Casey and company in "Her Ruined Life." Cast includes: Mr. Edward Aldred, Frank Irwin, Will Casey, Edward Swinton, Henry Wright, Dickie Bird, W. Fisher, Cecil Roberts, P. Davis, Arthur Wright, H. Hammetton, Edie Tempest, Annie Mitchell (Mrs. Will Casey), Florrie Kelsey. Next week: "A White Slave Victim."

EMPIRE.—P. Moss' Empires, Ltd.; M. D. Mr. Frank Allen; A. M. Mr. P. C. Rowe.—This week (twice nightly): Tom Edwards, ventriloquist; Josephine Davis, assisted by Billy Geller, at the piano; Rhoda Paul, male impersonator; Alfred Wellesley and company in "Uncle's Courtship"; Five X-Rays, comedy acrobats; Valton and Lester, wizards; Frank Powell, comedian; Master Pagan, violinist; Ray's Football Skating Girls, pictures.

HIPPODROME.—R. M. & Licensee, Mr. Bertram J. Brown; M. D. Mr. Herbert W. Lister.—This week (twice nightly): The Zigeuner Quartet, vocalists; Mr. Hyman "At Missis Junction," Tiny Arnold, star comedienne; Florrie Blinston, vocalist; Geo. B. Reno and company, in burlesque act; George Ross, the one-man music hall; Carbery Boys, dancers; A. H. Weston and Irene Young, entertainers; pictures. Matinée, Wednesday at 2.30.

VARIETIES CITY PALACE.—Licensee, Mr. Geo. A. Wood; M. Mr. Harry Dunford, Asst. M. Mr. Roy Nelson.—This week (twice nightly): The Four Powers, in musical act; Kitten Trewitt, comedienne and dancer; James Dixon, baritone vocalist; Ross Warren, comedian; Dundley Dale, and two boy assistants, in singing and dancing; the Three Slork Brothers, gymnasts; pictures.

LEEK.
GRAND THEATRE AND HIPPODROME.—P. The Leek Theatre Co., Ltd.; L. & M. Mr. James Bibby; M. D. Mr. H. W. Goldstar.—This week (twice nightly): Snowball and Dolla, eccentrics, introducing singing knockabouts and wooden-shoe dancing; Little Sadie, phenomenal child artist; Leon C. Clifford, illusionist; and pictures.

SALISBURY PALACE.—P. The Leek Skating Rink Co., Ltd.; Licensee, Mr. Sampson; M. D. Mr. George Salt; A. M. Mr. George B. Gough; M. D. Mr. Harold Ellis.—This week (twice nightly): Brierley and Fenton, soprano and tenor, in vocal act; "Pals," the flower-girl and the newsboy; Little Ella, mimic and character impersonator; and pictures. Matinée, Saturday at 2.30.

LEICESTER.
ROYAL OPERA HOUSE.—P. & M. Messrs. Milton Bode and Edward Compton; B. M. Mr. W. J. Andrews.—Closed for the summer vacation.

THEATRE ROYAL.—Solo L. & M. Messrs. Milton Bode and Edward Compton; A. M. Mr. P. Allerton Turner; Mus. C. Mr. J. H. Vann.—P. and Mrs. F. G. Kimberley's company, presenting the moral drama, "Was She to Blame?" is the attraction for this week. The company is a capable one, and the play is well staged. Praise-worthy embodiments are given by Mr. Edward Bicker, Miss Evelyn Vandy, Mr. John Croucher, Mr. Ernest Vaughan, Mr. Stanley Radcliffe, Mr. Mark Practice, Mr. Edwin Kisby, Mr. Fred Newburn, Mr. Francis Rogers, Mr. Harry Stone, Miss Madge Douglas, Miss Ellen Beverley, Miss Bella Moody, and Miss Florence Steyne.

PALACE THEATRE, LTD.—M. D. Mr. Oswald Stoll; A. M. Mr. Geo. F. Reynolds; Asst. M. Mr. W. Faber Stewart; Mus. C. Mr. John W. Lowe.—Exceptional interest has been aroused in the appearance here of Miss Florence Turner, the "Village Girl," who was crowned at the sevens house on Monday evening by the patronage and presence of the Mayor and Mayoress and a large party. Her remarkably clever character studies and versatility at once made her an immense favourite, and to Mr. Stoll the lovers of the "movies" owe a debt of gratitude in being enabled to see in person the most photographed lady in the world, Ethel Arden and George Abel are creating uproarious merriment in their farcical domestic comedy, "His Country Wife"; and Little Freddie Hackin, in "A Night at the Pantomime"—a very smart show indeed—is making a big hit. Another artist who proves a great favourite is Herbert Clifton in his impersonations of the weaker sex. The most photographed lady in the world, Ethel Arden and George Abel are creating uproarious merriment in their farcical domestic comedy, "His Country Wife"; and Little Freddie Hackin, in "A Night at the Pantomime"—a very smart show indeed—is making a big hit.

PAVILION.—P. Messrs. W. H. Broadhead and Son; R. M. Mr. George F. Slater; Mus. D. Mr. Fred Brahm.—The attraction here this week is "An Indian Girl's Devotion," played twice nightly by Messrs. Glenville and Osmond's company. A spirited rendering of Jack Stevenson is given by Mr. Paul Verlie, who, as the rascally Strong Prences Mr. Cecil Melton, plays with strong effect; Mr. Fred Osmond as the coloured servant, who Ray, and Miss Elaine Vanbrugh (Katie Walsh) provide a large amount of humour; Miss Margaret Hobart very pleasingly enacts Bessie Hope; and Miss Lillian Malvern deserves thanks for her carefully presented "Glean and Save."

ROYAL PALACE.—M. Mr. M. Montgomery; A. M. Mr. Frank O'Toole; Mus. D. Mr. G. D. Birt.—The stock company here have this week given "The Girl from Nevada," which is a comedy of the character of the curate, Helmsley; Mr. Henry Carlisle acted powerfully as the scoundrel, Cecil Whiteley; an amusing Willie Wray was provided by Mr. Leo Montgomery; Miss F. Melrose Millett charmingly played Sybil Vanbrugh; and Miss Gwyneth Warren, a very impressive.

OLYMPIA.—P. Moss' Empires, Ltd.; A. M. Mr. E. W. James; Asst. M. Mr. D. Casey; Mus. D. Mr. Albert Moore.—The always popular Miss Vesta Victoria delighted her countless friends with her latest songs. Her "Don't Sing the Chorus" caused the audience to roar it out; while "The Girl from Nevada" was a big demand for encores. Van and Schenk, a new American comedy duo, introduced a deal of excellent humour; Olive Armistead proved successful with her numbers, especially "When the sands of life run low"; the artistic singing and dancing entertainment of the "Mandarin" was received with immense favour; Harry Grey, the Australian juggler, proved as popular as ever; Bina and Bert had great fun on the flying rings, and earned rounds of applause; as barrel jumpers Aldon and Loupe showed wonderful skill; and the cinematograph novelty of "Robert and Robert" was entirely unique.

EMPIRE.—Solo L. The New Bioscope Trading Co.; R. M. Mr. Charles R. Craig.—A return visit of Ada Mawby, a popular soprano, and a goodly list of films comprise a capital night's entertainment here.

EMPIRE RINK.—P. Mr. J. Butlers; A. M. Mr. G. W. Cooper.—This week (once nightly, and matinee, Thursday and Saturday, at 3): The Royal Entertainers, including Connie Hazeldene, comedienne and dancer; Gabrielle Cavola, contralto; Ethel Cavley, vocalist; Robert Lucet, baritone; Horace Royle, bass; Eric Cunliffe, popular coon; Alec Vaughan, light comedian; and Leonard May, comedian.

GALETTA THEATRE.—P. Mr. F. R. Graham-Yooll; G. M. Mr. R. M. Stratton; Mus. D. Mr. John Crowley.—This week (twice nightly): The Two Lilies, specialty vocalists and dancers; Bon Air Trio, versatile entertainers; and pictures. Matinée on Saturday, at 2.30.

LIVERPOOL.
ROYAL COURT.—Vacation.
SHAKESPEARE.—Vacation.
ROBUND.—P. Mr. M. Montgomery; A. M. Mr. Fred Coles; Mus. D. Mr. Noel Vincent.—The stock company here have this week given a pleasing presentation of Mr. Fred Benton's comedy drama, "A Secret Wedding." In the role of Edgar Hartingham Mr. J. Scott Leighton showed marked ability; Mr. George E. Butler represented Herbert Hartingham in meritorious fashion; much laughter was aroused by Mr. Frank Caffrey's Billy Barton; Miss Josephine Colona very pleasingly undertook the part of Grace Edmondson; and good work also came from Messrs. Herbert Vere (Ted Ward), John Burton (Ben), Miss Jessie Scott (Jack), and Miss Laurie O'Neill (Polly).

REPERTORY.—Vacation.
KELLY'S.—L. Mr. W. W. Kelly; A. M. Mr. Reginald Grant; Mus. D. Mr. J. A. Gardner.—Here throughout the week good houses have been enjoyed a well-presented "Soho," by Mr. Ernest R. Abbott's company. The title-role, in the hands of Miss Kitty Russell, found acceptance; Mr. John Johnston's Jean was given with plenty of spirit, while his "cello solo in the second act earned for his musical talent a round applause; the character of Uncle Cesaire was admirably

THEATRE ROYAL.—Lessees, Messrs. Percy Taylor.—This week (twice nightly, Thursday, Friday, and Saturday): Miss Dora Eastlake presents "A Fool in Paradise." The company includes: Cecil Gray, Roy Gray, Reginald Garland, Bartley Payne, Michael Ragan, Bert Englefield, Henry Mansel, Conrad Foreman, Eric Douglas, Guy Warwick, Eric Davis, Phillis Moore, Rene Kraton, Malka Scott, Maud Hanson, Phena Powell, Dora Eastlake.

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undertaken by Mr. Edwin Keene; with his father Leagrave Mr. R. Edmondson contributed a really clever character study; Caoual was interpreted by Mr. Philip Leyton in praiseworthy style; Miss Nelly Crowther, as the cantankerous little Joseph, acted in most natural manner; Mr. May Douglas gave satisfaction with her Aunt Divonne; as did Miss Agnes Kingston in the role of Marie.

EMPIRE.—P. Moss' Empires, Ltd.; R. M. Mr. George Manners; Asst. M. Mr. Arthur Hicke; Mus. D. Mr. George M. Saker.—Leading feature of the bill this week is the thrilling and powerful play, "The Sign of the Rose." The principal part, that of the broken-spirited Pietro, given by a new American actor named George Beban, held the audience throughout, and earned for the actor rounds of applause. Mr. Beban's principal part, that of the broken-spirited Pietro, given by a new American actor named George Beban, held the audience throughout, and earned for the actor rounds of applause.

LYRIC.—L. Liverpool Lyric Theatre Co., Ltd.; M. D. Mr. Henry C. Arnold; Mus. D. Mr. E. Klasse.—Heading the programme here is Mr. Stuart Cleveland, who, with his company, pleased everybody by means of the playlet, "A Policeman and a Man"; Adkin, the motoring ventriloquist, gave a good turn; Charles Lloyd and Cissie Barwick present an acceptable entertainment with song and story; a unique musical act comes from the Mozarts; some brilliant cycling is performed by the Four Ormonds; as harmonising duettists and dancers the Sisters St. Julian merit the applause they receive; and the Goodalls have a sensational vaudeville trapeze act.

PAVILION.—P. Messrs. W. H. Broadhead and Son; R. M. Mr. George F. Slater; Mus. D. Mr. Fred Brahm.—The attraction here this week is "An Indian Girl's Devotion," played twice nightly by Messrs. Glenville and Osmond's company. A spirited rendering of Jack Stevenson is given by Mr. Paul Verlie, who, as the rascally Strong Prences Mr. Cecil Melton, plays with strong effect; Mr. Fred Osmond as the coloured servant, who Ray, and Miss Elaine Vanbrugh (Katie Walsh) provide a large amount of humour; Miss Margaret Hobart very pleasingly enacts Bessie Hope; and Miss Lillian Malvern deserves thanks for her carefully presented "Glean and Save."

ROYAL PALACE.—M. Mr. M. Montgomery; A. M. Mr. Frank O'Toole; Mus. D. Mr. G. D. Birt.—The stock company here have this week given "The Girl from Nevada," which is a comedy of the character of the curate, Helmsley; Mr. Henry Carlisle acted powerfully as the scoundrel, Cecil Whiteley; an amusing Willie Wray was provided by Mr. Leo Montgomery; Miss F. Melrose Millett charmingly played Sybil Vanbrugh; and Miss Gwyneth Warren, a very impressive.

OLYMPIA.—P. Moss' Empires, Ltd.; A. M. Mr. E. W. James; Asst. M. Mr. D. Casey; Mus. D. Mr. Albert Moore.—The always popular Miss Vesta Victoria delighted her countless friends with her latest songs. Her "Don't Sing the Chorus" caused the audience to roar it out; while "The Girl from Nevada" was a big demand for encores. Van and Schenk, a new American comedy duo, introduced a deal of excellent humour; Olive Armistead proved successful with her numbers, especially "When the sands of life run low"; the artistic singing and dancing entertainment of the "Mandarin" was received with immense favour; Harry Grey, the Australian juggler, proved as popular as ever; Bina and Bert had great fun on the flying rings, and earned rounds of applause; as barrel jumpers Aldon and Loupe showed wonderful skill; and the cinematograph novelty of "Robert and Robert" was entirely unique.

EMPIRE.—Solo L. The New Bioscope Trading Co.; R. M. Mr. Charles R. Craig.—A return visit of Ada Mawby, a popular soprano, and a goodly list of films comprise a capital night's entertainment here.

EMPIRE RINK.—P. Mr. J. Butlers; A. M. Mr. G. W. Cooper.—This week (once nightly, and matinee, Thursday and Saturday, at 3): The Royal Entertainers, including Connie Hazeldene, comedienne and dancer; Gabrielle Cavola, contralto; Ethel Cavley, vocalist; Robert Lucet, baritone; Horace Royle, bass; Eric Cunliffe, popular coon; Alec Vaughan, light comedian; and Leonard May, comedian.

GALETTA THEATRE.—P. Mr. F. R. Graham-Yooll; G. M. Mr. R. M. Stratton; Mus. D. Mr. John Crowley.—This week (twice nightly): The Two Lilies, specialty vocalists and dancers; Bon Air Trio, versatile entertainers; and pictures. Matinée on Saturday, at 2.30.

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Barney Murphy's bright comedy business is much enjoyed; and Reg Wentworth, the immaculate light comedy artist, contributes a smart act. Other entertaining turns are Fred Priddoe, ventriloquist; Charles Erard, at the piano; Fields and Fields, in rag-time and Italian characters; and Mabel and Maile, clever comedy duo.

METROPOLE THEATRE.—P. Messrs. W. H. Broadhead and Son; A. M. Mr. Edward M. Hamilton; Mus. D. Mr. C. H. Bayley.—Principal attractions here are Fred Karno's amusing sketches, "The Village Sports" and "The Mummifying Birds," in which Edgar Cooke and Jimmy Russell have the principal opportunities. King and Carson, the versatile funninesses, are also a good turn; while other entertaining features are Oliver Conroy, comedian; Margaret and Maude, expert specialty dancers; Ye Merry Wags, harmony purveyors; and the Three Cecil Girls, in an up-to-date act.

JUNCTION THEATRE.—P. Messrs. William Broadhead and Son; A. M. Mr. Fred Dye; Mus. D. Mr. Harry Walker.—The Hume Hippodrome being closed for alteration and re-decoration, the Junction Theatre is now used to provide the usual variety show. This week Magina and his violin are to the front, and are well received. Harry Levine, the "vandy in white," is a capricious comedian; and Arthur White and company, presented by Mr. Ernest Dottridge, are screamingly funny in sketch, "The New Detective." Other entertaining items are offered by the Meadows, comedy artists; Shaw, the whistling comedian; the Darleys, juvenile musical comedy duo; and the Five Cherry Girls, presented by Mr. Harry Lane, in a singing and dancing novelty. Florrie Galimore, the popular vocal comedienne, was unable to appear on the occasion of our visit owing to indisposition. Marcus Bolton, comedian, and Tom Davies, in his "Motoring in Mid-Air" performance, acted successfully as deputies. An excellent all-round programme.

EMPIRE.—M. D. Mr. Oswald Stoll; A. M. Mr. Horace Cocks; Mus. D. Mr. R. Hardwick.—Jon Latona is always popular here, and her songs of character and humour, self-accompanied on the piano and concertina, are well appreciated. Myer Goldstein, the iron king, also a principal turn, performs wonderful feats of strength; Garrett Lidd, a capricious comedian; and the Three Alvalettes, in a screaming comedy acrobatic act; May Henderson, the dusky comedy queen; Silton's wonderful feats; Dick Tubby, comedian; Jessie and Fred, the Ford, the Australian sundowner. Carpenter v. Wells is shown on the Bioscope.

HIPPODROME.—P. Manchester Hippodrome and Ardwick Empire, Ltd.; A. M. Mr. Horace Cocks; Asst. M. Mr. C. Hardwick.—The Hume Hippodrome being closed for alteration and re-decoration, the Junction Theatre is now used to provide the usual variety show. This week Magina and his violin are to the front, and are well received. Harry Levine, the "vandy in white," is a capricious comedian; and Arthur White and company, presented by Mr. Ernest Dottridge, are screamingly funny in sketch, "The New Detective." Other entertaining items are offered by the Meadows, comedy artists; Shaw, the whistling comedian; the Darleys, juvenile musical comedy duo; and the Five Cherry Girls, presented by Mr. Harry Lane, in a singing and dancing novelty. Florrie Galimore, the popular vocal comedienne, was unable to appear on the occasion of our visit owing to indisposition. Marcus Bolton, comedian, and Tom Davies, in his "Motoring in Mid-Air" performance, acted successfully as deputies. An excellent all-round programme.

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TRADE MARK

LONDON & SUBURBAN THEATRES.

Correspondents will please note that it is absolutely necessary that all copy should reach us on Wednesday mornings by first post.

THE CORONET.

On Monday, June 23, the Farce, in Three Acts, entitled "THE CHAPERON."

This week Louis Meyer presents "The Chaperon," Jocelyn Brandon and Frederic Arthur's highly amusing farce, which first saw the footlight at Messrs. Murray King and Chas. Clark's Devonshire Park Theatre, Eastbourne, and then appeared at the Strand, London. Many capital ideas with some originality of treatment are meted out in this rollicking farce. A capital company interprets its sparkling humour. Mr. T. G. Vane is decidedly the right man in the right place as the dashing, daring, mercurial Hilary Chester, rakish and reckless, and ready for any bit of fun that may be going, regardless of consequences. He is especially good in the first scene in the vestibule of the Restaurant Royale, where he poses as the chaperon of the title-role. Mr. Frank Bradley also excels as the naughty old man, Christopher Pottinger, M.P., and Mr. Martin Henry (who acts as stage-manager to the show) supplies an artistic and natural embodiment of Paul Kominsky, the hotel proprietor with original ideas. Miss Constance Hyem is a prime favourite all the time as the glad-eyed, sparkling Rosamond Gaythorne. Miss Violet Graham is very pretty and graceful as demure Doris Marnie; and Miss Phyllis Thatcher is pleasing as gentle, guileless, "mothering" Mrs. Pottinger, far too good and charming a wife for such an old reprobate as her husband. Mr. Lawrence Robbins is well in the picture as the Hon. Algernon Brockenhurst, in search of a soft "job"; Mr. W. E. Richardson, as the epileptic old Admiral Peter Maxwell, and Mr. A. E. Walker, as the gallant old Colonel Redwood, supply typical portraits; Miss Lucy Sibley, as the acerbic, suspicious and interfering old maid, Harriet Maxwell, acts with point and humour, and helps to keep the ball of fun rolling gaily towards the goal of success. "The Chaperon" is preceded by an amusing trifle from the pen of Louis Cowen, entitled "The Daily Tale." The part of the news editor, Dillyer, who firmly believes that if "The Daily Tale" says so it is so, and sticks at nothing to enforce his thesis, is capably played by Mr. A. E. Walker. Miss Violet Graham is very sweet and charming as Lettice Ingelton, the indignant actress; and the part of Lord Norrump is agreeably rendered by Mr. H. Bell.

KENNINGTON THEATRE.

On Monday, June 23, the Play, entitled "THE SHAUGHRAUN."

That most famous of Irish plays, "The Shaughraun," was presented at the Kennington Theatre on Monday night by Mr. Ernest Benham's powerful dramatic company, which includes Miss Dorothy Mather, the clever actress, who enjoys great popularity with South London playgoers, and Mr. Maitland Marler, who appears in the title-role. Dion Boucicault's work is typical of Irish life, and a large audience gave it a splendid reception. As Conn, the Shaughraun, who is practically the life and soul of the piece, Mr. Maitland Marler acted to perfection, his quaint Irishisms evoking much amusement. Miss Dorothy Mather as the young and vivacious Irish lady, Claire Ffolliott, was extremely good. Her acting, in conjunction with Mr. Jackson Wilcox as Captain Molineux, was all that could be desired. Mr. John Chamberlain was excellent as Corry Kinchela, the unscrupulous squireen, who rightly deserves the end accorded him. Miss Marie Clayton won admiration for her portrayal of Moya Dolan, Conn's sweetheart; and Miss Mabel Liston undertook the role of Arde O'Neill with advantage. Mr. Frank Crisp as Robert Ffolliott deserves special mention; and Miss Constance Groves sustained the part of Mrs. O'Kelly to the life. Father Dolan (the parish priest) was ably sketched by Mr. William H. Brougham, and Mr. Besley Beltran as Harvey Duff, the police spy, was excellent. The minor characters were equally well interpreted. The setting was elaborate and the dressing good. The whole of the stage arrangements were again in the capable hands of Mr. Herbert Hollister.

THEATRE ROYAL, WOOLWICH.

On Monday, June 23, the Drama, entitled "FOR HIS KING AND THE GIRL HE LOVED."

Miss Lois Du Cane's company is paying a return visit with the above play after an absence of over five years. Miss Du Cane is quite charming as Rose Adair, a typical heroine. She is ably supported by Mr. Geo. Crutchshanks as the lover, Max Donovan, the pair undergoing many and varied trials and troubles caused by the villainous Captain Stephen Adair, a part ably played by Mr. E. W. Barr. Excellent character studies are contributed by Miss Doriel Shiel Porter, as the boy, Laddie; Mr. William Lawrence, as Col. Adair; Mr. C. Whitman, as Abouka; and Miss Gertrude Newham, as Bessie Donovan. The comedy element is in the reliable hands of Mr. Allan Carruthers, as Snappitt, and Miss Marion Holly, as his better half; and they are ably assisted by Mr. Allan Young, as Aggy Arbuthnot. The minor parts are in safe hands. The scenery and effects are excellent.

SADLER'S WELLS THEATRE.

On Monday, June 23, the Drama, entitled "A MOTHER'S LOVE."

Another successful week is to be recorded by the company appearing at this popular home of drama. Mr. Julian Bainbridge gives a natural and impressive impersonation of the clergyman, Rev. Paul Wingate; Mr. Alexander Brady makes Geoffrey Mannering sufficiently callous as to receive the denunciation of the audience; Mr. Fred L. Coningham, who is part author, presents a clever and amusing study of Matt Ruddock, which kept the house in an hilarious mood throughout the evening; Mr. Herbert Lewis also ably assisted in the mirth-provoking as Joe Pidduck, aided and abetted by Miss Lillian Drake as Mary Smart. Miss Nina Blake Adams deserves high commendation for her natural and sympathetic treatment of Winnie Wingate, which won the hearts of the audience. Miss Florence Barnes gave a delightfully charming portrayal of Ellaline Mervin. Miss Bertha Hanbury played Marjorie Wingate exceedingly well, her performance being free from that precociousness so noticeable in some juvenile performances. The play is extremely well mounted and dressed.

BRIXTON THEATRE.

On Monday, June 23, the Drama, entitled "THE WHITE SLAVES OF LONDON."

Mr. Arthur Shirley's moral play, dealing with the white slave traffic in a telling and vigorous manner, is meeting with approbation from the patrons of the cosy theatre on Brixton Oval. It is produced by Mr. Stanley Carlton, and the company engaged do well. Especially may we praise Mr. Stanley Vine for his excellent embodiment of the young curate, Rev. Allen Gordon, who fights with enthusiasm on behalf of the poor girls. Mr. William G. Marshall, too, deserves eulogy for his interpretation of a cunning, but blind, burglar. Mr. Thomas Marshall plays with sincerity as the jeweller, Tompleton, and a good character study is that of Mr. Geoffrey Broughton, as Collins, the keeper of the nefarious den. Mr. Fred Curtis is admirable as Fixter; and Mr. W. H. Vernon gains laughter by his comic business. The sympathies of

the large audience are evoked by the sweet acting of Miss Amy Dalby as Astrea Bell, the orphan. Miss Nellie de Lacey is capital as an up-to-date lady detective; while the wickedness of Sarah Shatto is accentuated by Miss Charlotte Bellingier. Miss Annie Ross does good work as Mrs. Fordyce, the reformatory matron; and Miss Florence Young must not be overlooked for her realistic acting as Peppermint Poll. Miss Cynthia Marshall is humorous and bustling as Clara Jane Scabbles. Miss Pauline Walker is an admirable lady typist, Dolly Wyvern, and the Misses Mildred Chapman, Alice Thorne, and Muriel Lawson sustain their characters of reformatory girls with conviction. The play contains many "thrills," notably the great fight between two women and a man, this scene meeting with enthusiasm. It also lends itself to scenic display, and is produced with care. Mr. Stanley Carlton is the general manager, and Mr. Edward Fryar the manager for the company.

BROADWAY, NEW CROSS.

On Monday, June 23, the Play, entitled "MOTHERLESS."

This week we have a third successive drama from the skilful pen of Mr. Herbert Fuller, whose play, "Motherless," is an excellent specimen of its class, and contains a strong admixture of the domestic and child interest. The author himself plays the leading comedy rôle of Police Constable Soffley with abundant and unforced humour. Miss Emilienne Terry, in the dual characters of the dying wife, Mrs. Roberts, and the betrayed girl, Alicia Roberts, acts with much feeling and charm. Mr. Stanley Hoban gives a good study of the kindly and brave Captain Harry Roberts. Mr. Arthur C. Goff as the wicked Norman Brassey earns his reward in the loudly expressed execrations of the gallery. Miss Florence Delmar acts with force and intelligence as the wayward and pleasure-loving Alida Roberts. Mr. Will Beaseley makes a manly young Lieutenant Scarbrick, and Mr. Bertram Dumer is a dignified and kindly Lord Scarbrick. Miss Dorothy Love is very sweet and engaging as "Little Cinders," otherwise Joan Roberts. Mr. Ambrose Horton is a bluff and cheery sailor as Bill Rousby. Miss Lily Fuller is a smart little midday as Teddy Holmes. Miss Cissie Hall is amusing as Sally Flopper. Miss Mignon Briscoe, Miss Ray Briscoe, and Miss Yolande Briscoe act, sing, and dance with cleverness as "The Three Little Dots." The scenery and effects are excellent.

THEATRE ROYAL, STRATFORD.

On Monday, June 23, for the First Time in London, the Drama, in Four Acts, by Nita Rae, entitled

"ONLY AN ARTIST'S MODEL."

Produced in Easter week at the Alexandra Theatre, Hull, "Only an Artist's Model" made its initial appearance before a London audience at the Stratford Theatre Royal on Monday night. The story is lucidly written, with some claim to originality, and although some of the interludes are no aid to the story, the interest is maintained right to the finish. Its reception on Monday night was very cordial, and it should meet with much success on tour.

Alice Mason, a blithe and winsome country girl living with her mother in a Devonshire village, becomes enamoured of Victor Ballard, a good-looking, holiday-making artist, with a light sense of a woman's honour, who, attracted by the girl's comeliness, persuades her to return to London with him on a visit, in order to sit for her picture. Mrs. Mason is distraught at the girl's departure, for she meets Rupert Slim, a hypocritical, tract-distributing individual, who informs her that her daughter has gone to London for no good, and he gives her an inkling of Ballard's true character. The old reproach Slim's interest is aroused because he has amorous leanings towards the girl himself, and another who has not viewed the departure with pleasure is Diana Barclay, Ballard's mistress, of whom he is now tiring. Alice Mason duly arrives at the studio, and even though she poses as a water nymph she is quite unaware of Ballard's real intentions towards her, although Belle Lorraine, a girl of easy virtue and a friend of the artist's, exhorts her for her own good to go back to her home in Devonshire. Diana Barclay naturally treats the girl as an interloper, and at length Alice consents only to remain in the house until the picture of the water nymph is finished. In the meantime, however, Diana sends a telegram to the girl's mother, who hurries to London in search of her. Gaining admittance to Ballard's studio, she is shocked at the nearly nude picture of her daughter, and, seizing a knife, she cuts the canvas from its frame. Ballard enters the room immediately afterwards, and at the discovery he furiously informs the mother that he will be revenged by degrading her daughter. In despair, the distracted woman plunges a knife into Ballard, and he falls to the ground just as Alice enters the room. Rupert Slim and Diana Barclay, who appear subsequently, fix the crime on Alice out of revenge, but she has a good friend in Belle Lorraine (who has turned over a new leaf and has married), and she and her husband attempt to take Alice and her mother out of the country. The latter's memory has since become affected, and she has no knowledge of her crime, and consequently, when the police arrive just as the departure of the boat they are to sail by, Alice elects to be taken to prison in order to shield her mother. Her subsequent trial and sentence to death on the testimony of Diana Barclay and Rupert Slim follows, but a dramatic surprise is in store, for at the last moment Victor Ballard appears on the scene and openly states in court that whilst on a bed of sickness he had determined to lead a better life, and he now proffers his hand to Alice Mason, the judge then and there detaining the two conspirators for perjury.

Mr. Stanley Carlton's company is responsible for the interpretation of the piece, and some of the staging is very effective. Miss Rubie Maude makes a girlish and graceful Alice Mason, and acts with feeling and expression. Mr. Stanley Carlton as Victor Ballard has a part which suits him admirably, and he depicts the easy-going, well-dressed artist with fluency and polish. Miss Isabel Marte is a sympathetic and natural Mrs. Mason, whose grief at her daughter's supposed downfall is quite convincing. Miss Ruby Lee is very attractive as the spirited and slangy Belle Lorraine, and Miss M. Leslie Cudd plays powerfully as the disappointed Diana Barclay. A well-defined and really clever sketch of the sleek and sly Rupert Slim comes from Mr. Edward Cudd, and an amusing performance as the feather-headed Reggy Fairfax is contributed by Mr. William Annesley. Mr. Edwin Turner plays an imperturbable manservant on appropriate lines, and others who do well include Mr. Fred Garside as Tommy Allipie, Mr. Edward Mason as the Judge, and Mr. Edward Lester and Mr. Charles Damer as the counsel for the prosecution and defence respectively.

The employees of the Royal and Grand Theatres, Hanley, were fortunate in choosing Sunday for their twelfth annual outing. The party, numbering eighty, went to Liverpool and had a "grand time," under the direction of Mr. Bert Wilbraham, the stage-manager of the Grand. They started from Hanley at 7.10, and arrived at Liverpool at 9.30, went over the Cunard liner Coronica, and visited New Brighton, Eastham, Egremont, and Seacombe. Dinner and tea were partaken of at the Bee Hotel, Liverpool, and Hanley was reached at 1 a.m. It was a most enjoyable outing. The treasurers were C. Rowlands and J. Gater.

ROYAL OPERA, COVENT GARDEN.

On Friday, June 20, "Faust" was revived at Covent Garden for the first time this season, and attracted a large audience. The performance gave rise to many pleasant recollections, although it is a pity so much of the old familiar "business" is left out, such as Mephisto's striking of the barrel of wine with his sword and immediately producing a flow of wine in a bright light which used to be so effective. Mr. Edmund Burke's Mephistopheles, although entirely conventional in demeanour, was not lacking in sinister subtleties, and his humour was sufficiently cynical and suggestive of wickedness, but nevertheless quite dignified. Mme. Melba as the heroine again sang with her rare fluency and beauty of tone in her old part of Marguerite. The "Jewel Song," and, indeed, all the rest of the music, was sung in the familiar old fluency and ease of manner which is always associated with Mme. Melba's interpretation of this rôle. The Faust, as represented by M. Paul Franz, although somewhat heavy and lacking in buoyant youthfulness, still gave a good impression, owing to the fine, full compass of the singer's voice, which he used to advantage in the more strenuous and florid passages. M. Dinah Gilly made a good Valentin, singing with great fervour of expression in the great death scene. As Martha Mme. A. L. Bérat greatly distinguished herself both in singing and acting, and generally making the most of the rôle. Mr. Robert Taft made an efficient Wagner, and Mlle. Ruby Heyl was very artistic and romantic as Siebel. This young artiste has a good voice of pure quality, and should not be tempted to force it. Signor Ettore Panizza conducted with great discretion, which he had to exercise in order to secure evenness of balance and, indeed, there was no want of encouragement, as the audience was most lavish and generous in their applause.

On Monday last the performance (by desire) of "La Bohème," with Mme. Melba and Signor Caruso in the cast, after many years, was listened to with keen pleasure. Nearly twenty-four hours had passed whilst some over-enthusiastic opera-lovers were patiently waiting at the doors of the gallery, which was sufficient proof of the popularity of this opera, especially with two such artists in the cast as Mme. Melba and Signor Caruso. The presence of the King and Queen at Covent Garden, of course, greatly inspired all the singers concerned in the performance, and never before have the rôles of Mimi and Rodolfo been so beautifully or exquisitely portrayed. The two famous singers' voices blended gloriously, and although it appears that six years have elapsed since they were associated in these parts, still, their voices were as fresh as when first they appeared together as Mimi and Rodolfo. Mme. Melba sang even better than ever, and seemed truly inspired; the same may also be said of Caruso, and his rich quality of voice was certainly never heard to better advantage than on Monday evening. He was in first-rate form, and his artistic perception of the character has now become fully developed. Of course, the large audience frequently demonstrated their great pleasure in the performance, and compelled all the singers to come before the curtain and bow their acknowledgments again and still again. Messrs. Sammarco, Aquistapace, Malatesta, and Zucchi, also the delightful and sprightly Miss Sparkes, the Musetta on this occasion, were all in good voice, and M. Panizza conducted admirably. Having received so many applications for this performance, which could not be fulfilled owing to want of space, the Opera Syndicate have decided to give a repetition of "La Bohème" this evening (Saturday), with exactly the same cast. The audience included, in addition to the principal members of society at present in town. Among others were the Earl of Harewood, Sir Samuel Scott, and Captain the Hon. Richard Molyneux.

THE FORESTERS.

On Monday, June 23, the Drama, entitled "THE TICKET-OF-LEAVE MAN."

A large audience attended on the opening night of the above evergreen drama, and thoroughly enjoyed the many thrilling situations which have been cleverly preserved to suit the two performances nightly. Mr. Royce Carlton, as Robert Brierley, makes an admirable hero, his scenes with May Edwards being greatly appreciated. Miss Effie Bartlett, as May Edwards, gives an artistic interpretation. An exceedingly fine performance is given by Mr. Arthur Stratton, as James Dalton; Mr. Ernest Plumpton makes Melton Moss a Jew of the worst description. Mr. Walter Thornton gives a powerful representation of Hawkshaw, the detective; and Mr. Fred Hunter does good work as Mr. Gibson. Delightful comedy is supplied by that excellent humorist, Mr. Harvey White, who obtains numberless laughs. Miss Dolly Varden, as Emily St. Evremont, proves herself a most capable artiste. Miss Ada Franks, as Mrs. Willoughby, is cast for an unusual style of character for this lady, but is quite equal to the occasion and scores well. Mr. Jimmy Hackett is good as Sam Willoughby; Wilton Roise makes an excellent Maltby.

THE HENRY RENOUF FUND.

The additions to the above fund since last Saturday are as follows:—

	£	s.	d.
Already acknowledged	101	17	6
Joseph Wilson	1	0	0
J. Wilson Ramsay	1	0	0
Harry Parker	1	0	0
D. W. Bell	0	10	0
Kennington Theatre	0	9	6
Mr. and Mrs. Ruddle Brown	0	5	0
Percival Madgewick	0	5	0

Sir Herbert Tree has sent a sympathetic letter to Mr. Renouf, together with a personal donation. Subscription sheets for posting in the various theatres may be obtained on application to Mr. Rock, at the Green Room Club, Leicester-square, London.

"THE CINGALEE" AT RICHMOND HIPPODROME.

Time affects not this perennially popular musical comedy, which is drawing crowded houses all this week. The piece has been adapted to meet the requirements of "two houses a night," but, so excellent is it that it has not suffered perceptibly in the operation. Miss Daisy Lake scores a complete and unqualified success as Nanoya. She sings with great charm, and she is encoored for a really splendid interpretation of "The Cinnamon Tree." Miss Hebe Bliss is capital as Lady Patricia Vereker, and Miss Nancy Hanton does admirably as Angy Loftus.

Probably the chief offender in the way of laughter-making is Mr. B. Statham Staples; his portrayal of the Baboo Limb of the Law, Cham-buddy Ram, is marked by many touches of distinct genius. His cancanery and duplicity, added to his drooleries, readily established him a favourite. Mr. Carl Boocby is quite good as Boothamba, and Mr. E. W. Ford conveys the impression that he is the High Commissioner, Sir Peter Loftus, and does it well. A host of other clever people complete the somewhat lengthy cast, and Mr. Gore Ouseley is to be complimented on the completeness and success of the production. An interpolated number, in which Queenie Lang scores a triumph, is one of the new features of "The Cingalee."

SPECIALS FROM THE PROVINCES.

"TO RIGHT HIS PEOPLE'S WRONGS." Drama, Produced for the First Time at the Theatre Royal, West Stanley, on Monday, June 23.

Count Sergius Mr. Wilson Howard
Baron Michael Mr. Norton Shields
General Moscovitch Mr. Frank Hertie
Lieut. Alexis Mickloff Mr. Gerald Smythe
Boris Ivanovitch Mr. T. H. Winter
Peter Petroff Mr. Carl Vallender
Lipskanski Miss Madge Clare
Georges Hakavenski Mr. Paul Forrester
Sergeant Kellen Mr. George Shroove
Orloff Mr. R. Merring
Ian Pauloff Mr. Harry Pitt
The Barona Miss Evelyn Seymour
Anna Lipskanski Miss Florence M. Daly
Olga Ivanovitch Miss Carlotta Anson
(FROM OUR OWN CORRESPONDENTS.)

In "To Right His People's Wrongs" Mr. Wilson Howard has given us a fine, stirring drama dealing with the affairs of interior Russia. It is written in eleven scenes, and not once on Monday did the interest seem to flag. There are sombre, pathetic, and strongly emotional episodes, interspersed with original comedy scenes and just the necessary touch of sensationalism. Moreover, the occasion affords opportunity for picturesque scenery and effective costumes, and every advantage has been taken of this to place upon the stage a series of characteristic pictures.

The play opens at a village in Russia. We learn that the people, long suffering from the cruel misuse of his power as Deputy Overlord of the Province, are on the verge of revolt against Baron Michael. The season has been a bad one, and with failing crops the taxes which are due cannot be met. Boris Ivanovitch and his daughter Olga ask for time, but are only met with refusal, and during Olga's absence in another endeavour to collect the money Michael has her father strapped and flogged. Arriving with the money, Olga is just in time to cut the poor, fainting old man down. In a powerful scene she urges the crowd to avenge this, the latest of Michael's villainy, and her eloquence leads to an open revolt. In the midst of this, the real Overlord, the Count Sergius, who has been completing his education by a tour of the world, arrives. This is not to Baron Michael's liking, as he can foresee, not only his own secession, but embarrassing inquiries into his stewardship, and so he conspires with the lieutenant in charge of the military that have been drafted into the district and the agent of the estate to remove the Count. They succeed in wounding him, but Olga and her father manage to get him away to the farm, where he discloses his identity. The Baron tracks them down, and, failing to effect an entrance, sets fire to the place. In endeavouring to escape the Count, Olga and her father are taken prisoners. They are incarcerated in the castle kept, tortured, and starved. The elder man, in fact, succumbs, and the Baron seeks to force Sergius to sign a paper which will give him power over his estates and the province. The sufferings that have been inflicted upon the Count have turned his brain, and in his frenzy he well-nigh strangles his tormentor. At the psychological moment the agent knocks Sergius over the head and puts him temporarily out of the struggle. The Baron then transfers his evil attentions to Olga, and offers to free her if she will yield to his importunities. Hoping to aid the Count, she pretends to agree, and Michael releases her from her chains. Taking advantage of her freedom, she leaps through the casement, crosses the frozen river, and, rousing the peasants, storms the castle. The Count is brought forth a shocking picture. Meanwhile, the Governor-General has surprised Michael, and is at Babalinsk to look into the cause of the disturbances.

The snow-bound pass on the road to Olvovna is the next scene, and here, after a very exciting time, in which Sergius holds the Baron and the lieutenant up in an endeavour to obtain food for Olga, who is prostrate from hunger and exposure the Count and Olga are left sleeping under the lee of an old shelter. The supports of this having been undermined by Michael, a fall of snow brings the old hut down, and the sleepers are left to perish. Of course, they turn up safe and sound, and the installation of Sergius and his wife Olga as Overlord and Barona brings a thoroughly entertaining play to a close.

The comedy is skilfully welded into this plot, and deals with the adventures of Peter the Punctual, valet to Sergius, his brother Paul, a soldier in the army, Anna, the innkeeper's daughter, and Sergeant Kellen, of the Guards. It is screamingly funny, and causes a continual ripple of laughter the whole of the time this coterie of funmakers occupy the stage.

Mr. Howard has obviously written the part of Sergius in himself, and it fits him excellently. Miss Carlotta Anson is also provided with fine opportunities as the vengeful and persecuted Olga. Her scene in the first act, and those later with Sergius, are played with a charm that captivates and holds the audience from start to finish. The other parts are in the capable hands of Mr. Howard's repertoire company. "To Right His People's Wrongs" is a worthy addition to an interesting series of productions.

"THE CRACKSWOMAN" AT ROCHDALE.

Drama, by Henrietta Schrier, Produced at the Theatre Royal, Rochdale, on Monday, June 23.

Eustace Strangeways Mr. Lodge-Percy
Andrea Vassili Mr. G. Edward Hall
Colonel St. Justin Eyre Mr. Libbey Hicks
Gilbert Eyre Mr. H. Eric-Semore
Philip Eyre Mr. Eric Crowther
Forbes Mr. Richard Austin
Parker Mr. Theo. Gautier
Sylvia Dale Miss Dorrie Lawrence
Cassandra Moorhouse Miss Adela Harvey
Mrs. Fitzgerald Eyre Miss Henrietta Schrier

"The Crackswoman," by Henrietta Schrier, had a very hearty send-off when it was launched upon its career at the Rochdale Theatre Royal on Monday night, the audience showing their appreciation at the close of the play by round after round of applause. The drama is well written, full of strong, and at times exciting, situations, and on the opening night was admirably acted.

The story revolves around the career of a woman who is driven to take up the part of "crackswoman," and commit robberies at the houses of some of her best friends, where she happens to be a guest, in order to pay the gambling debts of a scoundrelly son, and save him from being sent to gaol for misappropriation of trust funds and forgery. In the act of one of these robberies she is detected by Andrea Vassili, an unscrupulous adventurer and card cheat, who threatens to expose her in order to revenge himself upon her son, who is in love with Sylvia Dale, a beautiful girl, on whom he has set long eyes. Eustace Strangeways, an eminent K.C., who has loved Mrs. Fitzgerald Eyre (now "the crackswoman") from his boyhood, and still retains undiminished his affection for her, happens to be present when Vassili obtains his proof of her guilt, and at the same time finds a telegram lying on the floor from her son, which reveals to him that he has been demanding money of her. In the firm conviction that her son's demands have led her to commit her crimes, he sets himself the task of saving her from exposure. By a fortunate chance, he learns that Vassili has been turned out of a club after writing a confession of his cheating at cards, secures the confession,

and by this means compels Vassili to abandon all idea of denouncing Mrs. Eyre to save his own exposure. The heartless son overhears that his mother is a thief, and reviles her with cruel words, deliberately closing his eyes to the fact that all her crimes have been committed to save him from the penalty of his own acts; but Eustace Strangeways dresses him down severely, and brings him to a sense of his own infamy and the sorrow he has brought upon his mother. The son bitterly repents his wrong, and pleads for forgiveness, which is granted. The love of Eustace Strangeways rises superior to Mrs. Eyre's lapses, caused by deep maternal affection, and the play ends happily by his winning her consent to become his bride.

In the title-rôle the authoress (Miss Henrietta Schrier) acted with wonderful force and skill, and was in large measure responsible for the undoubted success of the play. Mr. Lodge-Percy made an excellent Eustace Strangeways, filling a difficult and delicate rôle with marked ability. The part of Andrea Vassili was admirably filled by Mr. G. Edward Hall; Mr. Hicks made a capital Colonel St. Justin Eyre; and the remainder of the cast also performed their parts in a manner that materially aided the success of the production.

"THE DAILY TALE."

A One-Act Comedy, by Lawrence Cowen, Produced at the Devonshire Park Theatre, Eastbourne, on Saturday, June 21.

Willyer Mr. A. E. Walker
Lord Norreys Mr. Arthur Bell
A Clerk Mr. F. Hardwicke
Lettice Ingelton Miss Violet Graham

This clever and amusing little comedy formed a very pleasant curtain-raiser to "The Chaperon" on Saturday evening last, and a highly pleased audience signified their approval in the usual manner.

If you see it in the "Daily Tale" it's right" is a proud boast of its editor, but in announcing the engagement of Lord Norreys and Lettice Ingelton he makes a serious error, for the Lord and the actress have never even met each other. Lord Norreys calls upon the editor to make a few pointed remarks with reference to the false personal news, and thereon follows Miss Lettice Ingelton, whose indignant remonstrances are rendered still more forcible by appropriate violence of manner. The editor leaves the couple together, while he makes inquiries as to the source of the paragraph which has given such offence, and on his return, to his great relief, Lord Norreys and Lettice have "realised the paragraph," and become engaged on the spot. There is, therefore, no need for editorial apologies, and the honour of the "Daily Tale" is saved. Miss Violet Graham as the actress, Miss Ingelton, did sound and clever work; Mr. A. E. Walker, as Lord Arthur Bell shared honours as the editor, Willyer, and Lord Norreys; and Mr. Hardwicke did well as the Clerk.

BIRMINGHAM REPERTORY THEATRE.

A successful season of repertory will close here with the final performance of "The Merchant of Venice" to-night. Since the theatre opened a varied and interesting programme has been presented, consisting of works of the most famous modern playwrights, and a careful selection of Shakespearean plays. The programmes of the last two weeks have been surprisingly good, and present a very hopeful prospect for next season, which commences on August 30. That clever one-act play, by Wilfred Cowley, entitled "Their Point of View," which found favour with London audiences some time ago, was neatly staged by the company. Miss Margaret Dudley made the most of the peculiarities of Mrs. Bartlett; Mr. Felix Alymer was excellent as the Rev. Philip Monckton; and Ivan Firth was good as Albert Bartlett. The piece de resistance was Edmond Rostand's romantic comedy, "The Fantasticks," and considering the obvious difficulties, a very creditable performance was given. Mr. Scott Sunderland contributed a passionate, if not quite sufficiently romantic, portrayal of Pericinet; and Miss Cecily Byrne was happily suited as Sylvette. Mr. Stuart Vinden fully realised the character of Straford, the fantastic bravo, and the two fathers were excellently played by Mr. Ivor Barnard and Mr. Ribton Haines. Mr. John Dunsen worked a neat sketch of Blaise, the gardener; and Mr. Noel Shammoun made a typical notary. Mention must be made of the tuneful music, specially composed by Mr. Lester Pinchard.

NEW BRIGHTON REPERTORY SEASON.

Mr. Albert Douglass, of the Winter Gardens, New Brighton, must feel proud of the success achieved by the special repertory season which he arranged some weeks ago, and which came to a conclusion on Saturday evening. As Mr. Douglass remarked to a crowded and fashionably called before the curtain, the venture had proved most successful, artistically and financially, and this in the worst theatrical months of the year. Certainly the capital company has made a great impression. Mr. Wilfrid E. Shine and Mr. Rupert Lister were both singled out to speak, the audience being quite carried away by the two productions—"Hogmanay" and "The Mollusc"—which finished the repertory season, and were both acted artistically. A special feature of all the productions was the engagement of well-known artistes to play servants and other minor characters.

M. Edmund Dollfus, of Paris, a retired stock-broker, and an officer of the Legion of Honour, who left estate amounting to over £170,000, has bequeathed 1,200,000 francs (£48,000) and his villa at Monte Carlo to Mlle. Rachael Boyer, of the Comédie Française.

Some interesting recollections of Sir James M. Barrie's school days are given by Mr. Wellwood Anderson, an old schoolmate, in the "Dumfries Academy Magazine." The writer and Barrie were inseparable companions in those days—nearly forty years ago—and Mr. Anderson recalls how keenly interested they both were in the stage even then. As a small boy, the latter started a manuscript journal called "The Clown," and Barrie wrote four very juvenile but entertaining articles for it, under the title "The ReCollections of a Schoolmaster." Then the two schoolmates started the Dumfries Amateur Dramatic Club—"Our first performance, which was of a semi-private nature, was given in the English room of the Academy in January, 1877, the pieces staged being 'Off the Line,' 'Bandolero the Bandit,' and 'Paul Pry.' A week or two later, on the invitation of Dr. Gilchrist, we gave a performance at the Crichton. How well I remember Barrie, attired in blue roving jacket, as Harry Coke, the engine-driver, in 'Off the Line,' with his oft-repeated gag, 'Only a little bit o' sandwich and a drop o' brandy,' and Laurie Bennett as the bibulous Jim Brass, his stoker. Barrie also appeared as Snake in 'Bandolero the Bandit,' a sort of Penmore Cooper, dare-devil-Dick drama, written by himself, and in which he scored a huge success. In this play were 'two awful villains,' Gamp and Benschaw, played respectively by Laurie Bennett and Jack Blacklock, while Tom Newbigging made a dashing and sufficiently ferocious Bandolero, in his pirate costume with sword and pistols all complete. The concluding piece was 'Paul Pry,' in which I played the title-rôle with the ever-recurring phrase, 'I hope I don't intrude!'

FROM "THE ERA" CORRESPONDENTS ABROAD.

AMERICAN AMUSEMENTS.

(All communications for this article should be addressed to Mr. A. L. HOWARD, P.O. Box 492, New York City, U.S.A.)

NEW YORK, June 18.—Lady Constance Stewart Richardson began an engagement at Hammerstein's Victoria Theatre and Roof Garden last Monday, presenting for the first time professionally in America her series of dances, entitled "Before Dawn," which afford some striking opportunities for the dancer's art. Lady Constance says that "Before Dawn" expresses her idea of the moods and manners of animate and inanimate Nature as daylight begins to break through the eastern sky. She has arranged her own musical score from selections by Grieg, Chopin, Tchaikovsky, Debussy, Dvorak, and others, with a prelude by Miss Ella Froebel. Lady Constance has danced in the drawing-rooms of prominent society people at Newport and other places in this country, and about four years ago she took part in a charity performance here. A large audience gave her a hearty welcome last Monday, and her dancing was liberally applauded.

Mr. Florenz Ziegfeld, jun., has produced his "Follies of 1913" at the New Amsterdam Theatre, and this popular attraction of the summer season has scored its usual success. This is the seventh of the series, and is in two acts and sixteen scenes. The book was written by George V. Hobart, and the music by Raymond Hubbell, with special numbers by Buck and Samper. Staged by Julian Mitchell, the revue includes, among other settings, views of New York by night from a hotel roof, Bryant Park after midnight, a New York police station, a telephone exchange, a subway station, the studio of an art dealer, the exterior of a French theatre, and a dancing school. The principals in the cast are Misses José Collins, Elizabeth Brice, Rose Dolly, and Florence Nugent Jerome; Messrs. Nat M. Wills, Frank Tinney, Martin Brown, Leon Errol, the Marvelous Millers, William Le Brun, and J. Bernard Dylun.

"Iolanthe" ended its very successful run at the Casino last Saturday, the members of the Gilbert and Sullivan Opera Company requiring a rest after a long season. The New York "World" says: "This revival is so superior to other musical productions that it affords no basis for comparison with them. If most of the musical plays produced in Broadway theatres are fit to endure a month, 'Iolanthe,' old as it is, should have run a year."

"The Purple Road," the Heinrich Reinhardt operetta, which has Napoleon Bonaparte as its central character and French Court intrigue as a background, has been transferred to the Casino, after running for ten weeks at the Liberty Theatre.

Miss Fritz Scheff's revival of "Mlle. Modiste" has left the Globe Theatre and gone to Chicago for a summer run.

AMUSEMENTS IN SYDNEY.

(All communications for this article should be addressed to E. LEWIS SCOTT, 65, Renwick-street, Leichardt, Sydney, N.S.W.)

SYDNEY, May 20.—"The Count of Luxembourg" was introduced at Her Majesty's Theatre by the J. C. Williamson firm to a vast audience on the 17th. It had every spectacular and costumed adjunct, with clear enunciation and good singing and dancing in the performance, so that infinite satisfaction and enthusiasm ensued. The scenery was painted by W. R. Coleman, George Upward, and W. Hogg, giving full delight to onlookers. Miss Florence Young is a tactful and sympathetic Angèle Didier, and in all her solos she was good, excelling them in a duet, "Cousins of the Czar," sung with Mr. W. S. Percy. The Count is essayed by Mr. W. Pallour Andrews, and is played with aplomb, his love scenes being full of warmth and earnestness. His solos were fine, as was also "Love, can it be love?" capably sung by Miss Young. The favourite comedian, Mr. W. S. Percy, is dapperly dressed as the Duke, his fun is intensely effective, and his military arrogance provocative of great merriment. The bass voices of Victor Prince, Harry Radcliffe, and Stanley Odgers unite as the Russian police, and kept the harmonious element in prominence. Mr. Prince makes Captain Paulovitch of great use in the cast, and Miss Celia Ghilardi is a majestic Princess in velvet and diamonds. Miss Vivian Pallour was a graceful, classic dancer, and made acrobatic effects with Mr. Charles Albert. Another tersely-choreographed display was made by Mr. Louis Victor, who gave Miss Flossie Dickenson a most enjoyable debut in Sydney. The piece was produced by Mr. Charles A. Wenman, and stage-managed by Mr. Reges Carey. A speech of gratitude to all concerned was made by Mr. Hugh J. Ward, the Sydney director of the Williamson firm.

The other theatres are going well; the Royal with Oscar Asche and Lily Brayton in "Antony and Cleopatra," the Criterion with Fred Niblo and Josephine Cohan in "The Fortune Hunter," the Little Theatre with Hugh Buckner, Kay Souper, and Violet Paget in "Fanny's First Play," the Palace with Bailey's company in "Our Own Selection," and the Adelphi with the George Marlow's crowd in "The Cowboy and the Squaw."

In vaudeville the Tivoli stands first, the National Amphitheatre next, and all the many picture shows give fine selections of dramatic, historical, and humorous films, interesting and financially successful.

AMUSEMENTS IN CAPE TOWN.

(All communications for this column should be addressed to Mr. T. H. HOLZBERG, Box 4, 187, Johannesburg, S.A.)

CAPE TOWN, June 3.—OPERA HOUSE.—Sole Lessee, Mr. Leonard Rayne; Sub-Lessee, B. and F. Wheeler, Ltd.—The famous London Trocadero Orchestra finished their South African tour last Saturday night. On the previous Thursday afternoon they gave a special matinee in aid of the Jewish Synagogue, and were able to hand a goodly amount over. The free use of the theatre was granted by Mr. Rayne, and the whole of the staff gave their services for so good a cause.

The Quinlan Grand Opera Company open their season next Monday, with "Samson and Delilah." The booking for the whole of the fortnight is practically full, so success is assured.

THE TIVOLI.—Sole Lessee, Mr. Harry Stodel.—Last night another new company put in an appearance. The bright, particular star this week is Miss Daisy Wood, a sister of Marie Lloyd. She sang no fewer than six songs. The Jansley troupe of acrobats created quite a furore. Other turns are supplied by Isa Wise, Gladys and Albert, and the O'Gorman Bros., in rag-time jokes, &c. The house has been re-seated, and the popular manager can rest assured that the cosy Tivoli will be well patronised when he brings such good, all-round talent.

Mr. Andrew Emm is presenting "Never Too Late to Mend" to the Frenchmen at Portsmouth this week, and it has been followed with great interest, many of the sailors wishing to address the actors on the stage. Mr. Harry Cullenford as Tom Robinson, when chasing the dozen prison warders with his large stone, was compelled to repeat the business by cries of "Encore!"

AMUSEMENTS IN BERLIN.

(All communications for this article should be addressed to Mrs. E. SIEPEN, Holsteinische-strasse 4, Berlin.)

"DER LEIBGARDIST."

Comedy, in Three Acts, by Franz Molnar. Received at the Schiller, O., June 19.
Der Schauspieler Herr Paeschke
Die Schauspielerin Fräulein Pauly
Der Kritiker Herr Sildt
Die Mama Fräulein Wolff
Das Stubenmädchen Fräulein Kapell
Ein Gläubiger Herr Gustorf
Ene Logenschliessen Fräulein Bethge
Der Arzt Herr Wegener
Eine Dame Fräulein Lahmann
Die Scheuerfrau Fräulein Pape
Köchin Fräulein Goldberger

BERLIN, Thursday, June 26.—Several of our most important theatres have closed for the summer holidays, among them the Royal Opera, the Royal Schauspielhaus, the Deutsches, and the Deutsches Chamber Playhouse. Both the Schillers, however, like the brook, go on for ever, undisturbed by atmospheric conditions. These first-class "volks" theatres, with their admirable company and arrangements and popular prices are always well filled, and many a manager of more luxurious and expensive houses turns a longing eye towards the management of the Schiller, with less prestige and fewer cares. "Der Leibgardist" is the work of the clever Hungarian dramatist. It was given for the first time here some years ago at, believe, the Berliner Theatre, and was at the time detailed in your columns. It is a lightly thrown-together little sketch of artist Bohemian life, such as might be met with in Hungary or Germany, or indeed, almost any country. There is a good deal of fun poked at the critics, both professional and amateur, and each character has something to recommend it, although plot—properly speaking—there is none at all. The acting was very bright, as it always is at the Schiller Theatres, whose companies play turn and turn about according to the requirements of the individual theatre. Herr Paeschke and Fräulein Pauly were capital as the actor and his wife, and Herr Sildt was equally good in the role of the Critic. The mounting was quite adequate, and the piece met with a cordial reception.

The "Festsplie" at the Royal Opera came to an end on Friday last with a brilliant performance of "Götterdämmerung," which was on the same fine scale as the other Wagner operas that have been given during the past few weeks in connection with the Emperor's jubilee. Their Majesties were present, and applauded as heartily as the large audience. The fine cast included Frau Kurt (Brünhilde), Frau Hagren-Waag (Gutrune), Frau Arndt-Ober—who gave the roles of Waltraute, a Norn and a Rhein-schöpfung—Herr Berger (Siegfried), and Herr Knipfer (Hagen). Kapellmeister Leo Blech conducted, which is a sufficient guarantee of excellence, and the orchestra played magnificently. The scenery and decorations were in the greatest possible artistic taste, the forest scene in the last act, and the scene on the Rhine before Gunther's house being perhaps the best. All in all, the Royal Opera management may be complimented upon an unusually meritorious season. The Royal Theatres remain closed until August.

The Hagin Opera Co. is still occupying the boards at Kroll's Theatre, the charmingly-situated building in the Tiergarten. The performances are variable in character and in execution. The management goes on the star system, which always leaves a good deal to be desired. Thus the performance of the "Fliegende Holländer" last night was far from successful, even the well-known baritone, Soomer, not being in his usual form. Another star engaged for the summer opera at this theatre is Herr Staegemann, formerly one of the most popular actors of the Royal Schauspielhaus, and now equally successful in the ranks of operatic singers. When Herr Staegemann sings there is always a full house.

Shortly before the Royal Schauspielhaus closed for the holidays the patriotic drama, "Die Quitzows"—one of the most successful plays of the late Ernst Wildenbruch—was put in the bill. It was finely acted, and met with an enthusiastic reception. Herr von Ledebur, in the chief rôle of Dietrich von Quitzow, made a decided hit.

Strindberg's drama, "Nach Damaskus," has been accepted by one of our first theatres, and will be produced early next season. Another Scandinavian play that will be given here shortly—this time in a cinema theatre—is "Peer Gynt," the rights of which have been accorded a well-known literary film company by the author's son, the Minister of State, Sigurd Ibsen.

Herr Hauptmann's festive play, specially written for the Centenary Exhibition at Breslau, has been removed from the bill before the expiration of its contract. Besides being very poor as a drama, it has not fulfilled its expectations as an exposé of the War of Liberation. The author is naturally indignant, and has threatened to justify himself in a lecture to be given before long in Berlin. Those interested could hardly have had a better advertisement for the play.

At a sitting held on Wednesday for the public examination of Henrich Browning, described as of Colville-terrace, Bayswater, it appeared that he had for some years been engaged as an actor, and that between August, 1909, and December, 1911, he, in partnership or alone, had produced a number of plays in the provinces. He attributed his insolvency to a loss of about £300 incurred on a theatrical tour. The examination was closed, the accounts showing unsecured debts £249 and assets nil.

A lady of the name of Montague was formerly an actress at the Hull Theatre, and between her and Mrs. Hudson of the same company violent quarrels and disputes continually existed, inasmuch that each had a party distinguished by the appellations of the Montagues and the Capulets. On Jan. 3, 1777, "Henry II." was appointed for Mrs. Hudson's benefit; Rosamond by Mrs. Hudson, and the Queen by Mrs. Montague. This was so repugnant to the latter lady's inclination that she sulked and would not study the part. When the play was to begin an apology was made stating that "illness had prevented Mrs. Montague from studying the part of Queen Eleanor, and therefore she begged to read it." Mrs. Hudson's friends were instantly inflamed, and, indeed, the whole audience declared that Mrs. M. must appear and account for her conduct. At last, after a continued uproar and confusion, on went Queen Eleanor in a rage. She said she would read it; she could not play the part; illness and study for her own benefit had prevented her. The audience, with one voice, told her if she did not perform the part as was her duty she must depart that instant; for rather than submit to such intentional insult and affront they would desire the cook-maid from the first alcohole to read it! On which she placed herself in a tragic attitude and, having obtained a moment's truce, said aloud: "So I may not be permitted to read the Queen?" "No, no, no! Off, off, off!" "Well, then," said she, "curse you all!" She then threw the book into the pit and made her exit amidst showers of disapprobation.

AMUSEMENTS IN PARIS.

(All communications for this article should be addressed to A. KEYZER, 17, Villa Dupont, Rue Pergolèse, Paris.)

"TARTARIN SUR LES ALPES."

Play, in Five Acts and Seven Tableaux, by Léo Marchés, Founded on A. Daudet's Novel, Produced at the Porte-Saint-Martin on June 26.
Sonia Mlle. Devimeur
Rosette Mlle. Lorys
Mme. Schwenstaler Mlle. Gravi
Mlle. Syphorien Mlle. Dancoz
Tartarin Mlle. Moréze
M. Vibert
Bompard M. Lorrain
Bompard M. Chabert
Le Préfet M. Casseuil
St. Germain M. Mancini
Cascarino M. Lhéris
Pascalou M. Lévy

PARIS, Thursday, June 26.—This is, what we call here, a "summer piece," i.e., a play manufactured for an easily pleased audience, and that may run during the summer months, especially if rain drives the people into the playhouses. The work is taken from Alphonse Daudet's famous novel, and, be it said to the honour of M. Marchés, the adapter, he has strictly adhered to the original text. In France everybody has read "Tartarin sur les Alpes," wherein the gifted author depicts with masterly touches the temperament of Tartarin, the man of the sunny South, born in the good city of Tarascon, the "l'homme du Midi," who, with his Heaven-born imagination, invents the most extraordinary stories which, five minutes later, he honestly believes to have happened. The "Méditerranéen" is a good-natured, honest, sympathetic, sentimental braggart, who takes himself seriously and lives happily in a fool's paradise, and the Parisian whom he amuses with his eccentricities likes him and envies him his happy disposition. Following closely the book, the adapter has laid the opening scene in the Grand Hotel at the Righi-Kulm, where half the guests eat stewed prunes, and the other half boiled rice, according to the requirements of their digestion. Among the guests is Mlle. Sonia, a sweetly pretty young nihilist, and her two male companions, who have sought refuge in Switzerland, but are constantly shadowed by detectives. Whilst the visitors are assembled in the hall they hear a great noise, and Tartarin, the great Tartarin, makes his appearance. He belongs to an "Alpine Club," in his native Tarascon, and he has come to Switzerland to climb the Mont-Blanc and add another great deed to those he has already performed in his imagination. At the hotel he meets Bompard, another man from Tarascon, and the two friends fall into one another's arms. Bompard has never been to Switzerland. He knows nothing about the country, yet he calls himself a "guide," and goes about at the head of a trusting flock. Tartarin falls in love with the fascinating Sonia, and he promises her to join the nihilists and to leave for Russia. In less than no time he will, single-handed, overthrow the reigning tyrant, and build up a Russian Republic. When, however, he is arrested for attempting to murder a police spy—a crime he never committed—he grows tired of nihilism, and prepares himself to climb the Mont-Blanc, accompanied by Bompard, who is to be his "guide." In the fourth and fifth tableaux we are nearly on the summit of the mountain, and a few minutes later the two friends have reached the top. But it is snowing fast, and they want to retrace their steps, when the rope that connects them snaps in two, and both slide down the abyss. In the final tableau we assist at a séance at the Alpine Club in Tarascon. All the members are in deep mourning, and on the table is the bust of Tartarin, with a gigantic crape sash tied round it. The members are sobbing, and Bompard, choked with emotion, tells how poor Tartarin's body was never found, and how he, Bompard, was miraculously saved. The band strikes up a funeral march, but the door opens and in walks Tartarin, hearty and well. All fall round his neck, and the funeral march is at once changed into the "Marseillaise." The weight of the play rested on the shoulders of M. Vibert, at our time of music-hall renown, and now one of our best comic actors. The other rôles were also well held, and the management is to be complimented on the manner the work was mounted.

The Palais-Royal has given us a brilliant revival of "Le Million," the amusing vaudeville by MM. Georges Berr and Marcel Guillemot, which that house is offering its patrons as a "summer play." It is the story of three friends, young and poor, who share the same apartment: Michel, a painter; Prosper, a medical student; and Champaubert, a journalist. Michel, a good-looking youth, has a mistress, Francine, and also a friend, called Beatrice, who gives piano lessons. Prosper is jealous of his friend, and secretly hopes that something unpleasant may befall him. But, instead of something unpleasant happening to Michel, he wins the big prize—four thousand pounds—in the lottery. He has placed the ticket in his working clothes, and when he looks for his jacket he discovers to his terror that it has been carried off by a burglar. And now begins the wild chase after the ticket. After many exciting adventures, Beatrice lays her hands on the jacket, and throws it out of the window, but it falls on a passing motor-car, which disappears as quickly as it has come. The jacket is finally recovered, and, strange to say, the ticket is found in one of its pockets. M. Charles Lamy and Le Gallo again appeared in the rôles they created, and the other parts were played by MM. Palau, Milo, Clément, Mangin, Miles, Calvat and Garcia.

Mlle. Suzanne Després is ambitious. She, too, wants to impersonate a hero, and no less a person than Hamlet. We have already seen Mme. Sarah Bernhardt in that rôle, and also Mme. Adeline Dudley, whose conception of the part was rather peculiar. Mlle. Després thinks that the two before-mentioned ladies showed themselves somewhat too effeminate, and in order to give herself a more masculine appearance she intends to wear a beard. Hamlet, with a lot of hair on his chin, will be something new, and it remains to be seen what effect it will have on the public. I heard that several people advised Mlle. Després to dispense with that hirsute appendage, but the lady rather likes the idea—at all events, for the moment.

MM. Alévy and Marcel Nadaud are dramatising "Othello-Ribi," the well-known novel by M. Gaston Leroux. The work is intended for the Ambigu.

M. Escoffier, the clever actor who created the rôle of Ceruiz in "L'Homme qui Assassina," at the Théâtre Antoine, has been engaged by Mme. Réjane. He will make his début at that theatre in "L'Irrégulière," a new comedy in four acts, by M. Edmond Sée, that will be the first novelty next season. The splendid cast will comprise Messrs. Réjane, Andral, Miller, Avril, Fusier, MM. Dumény and Candé.

Mr. and Mrs. Fred W. Permain (Miss Florence Le Clercq) returned by the S. Campana from America on Tuesday for a few weeks' vacation.

Mr. Permain has been playing with Miss Annie Russell and Miss Le Clercq in "The Butterfly on the Wheel" and "The Blindness of Virtue." They return in August to resume their engagements in the States.

Telephone Call Office.—For the convenience of advertisers and members of the amusement professions, a public telephone call office is installed at "The Era" offices, 5, Tavistock-street, W.C.

MASONS AT WORK.

LODGE OF ASAPH.

The June meeting of this confraternity was held at the Freemasons Hall, Great Queen-street, London, under the presidency of the reigning Master, Mr. Frank Lister, on Tuesday last. He was loyally supported by his officers—Messrs. Albert Le Fre, I.P.M.; James Weaver, P.G. 89d.B., P.M., acting as S.W.; Algernon S. Rose, acting as J.W.; Charles Cruikshanks, P.M., P.A.G. 84d.B.; Treasurer William J. Matthews, P.M., P.A.G. D.C. Secretary; E. H. Bull, P.M., acting as S.D.; George Dyball, J.D.; E. W. Whitmore, P.M., D.C., acting as I.G.; Herbert Cheney, P.M., L.L., Assistant Secy., acting as Organist; and John Gilbert Tyler, Messrs. Algernon S. Rose, P.M., L.R., Ernest H. Paterson, P.M., and A. B. Tapping, P.M., were also in attendance, representing the Past Masters of the Lodge; and also the following members—Messrs. Joseph Batten, Lawrence Barclay, William L. Barrett, Robert P. Black, Fred W. Crellin, Harry Chapman, Jas. E. Hambleton, F. G. Hambleton, Casimir McLaren, F. Lyndhurst Schmitz, and Thomas Reynolds; and the visitors included Messrs. Harry Spurr, Ivy Lodge, 1,441; Stratton Mills, Liverpool Dramatic, 1,609; Leo Sterling, Liverpool Dramatic, 1,609; W. Bowker Andrews, Chelsea, 3,098; Gus W. Blake, Proconium, 3,435; and Douglas Gordon, Green Room Lodge, 2,957.

Letters of apology, etc., for non-attendance were received from Messrs. Ed. Humphrey, Chris Hilton, Harry Raymond Mathews, Tom Clare, and J. D. Beveridge.

Mr. W. Bowker Andrews, upon behalf of brethren who proposed to found a Lodge to be called the Centre, asked for the recommendation of their petition (to Grand Lodge) by the members of the Lodge of Asaph assembled, and it being cordially agreed that such recommendation should be given, the Master and Wardens, on behalf of the Lodge, signed the necessary form.

Mr. Thomas Augustine Shale was proposed as a candidate for admission to the order by the Master (Mr. Frank Lister), such proposition being seconded by Mr. Herbert Cheney, P.M., L.R., Assist. Secy., and the ballot being taken, proved unanimous in his favour, and he was duly presented and admitted to a participation in the privileges of the fraternity, the ceremony of induction to the first stage of his novitiate being rendered in the most impressive and dignified manner by Mr. Frank Lister, who afterwards delivered the customary address with telling effect.

A subscription in aid of a fund being raised for the purchase of a masonic bed in one of the hospitals was voted.

The business of the day being ended, the brethren and their visitors adjourned to "Simpson's in the Strand." After dinner an excellent programme of the song and story was submitted, and the contributions of Messrs. Thos. Shale, Joseph Batten, Albert Le Fre, and Algernon S. Rose were highly appreciated, as was also the pot-pourri of old-time melodies presented by Mr. James W. Matthews. The stirring rendition of "The Marseillaise" brought the audience to their feet while they lustily yelled the catchy tune, the words being distinguished by accents worthy of the boulevards of Paris—and other places—and, as a finale, the enthusiasm of the moment finding vent in the rousing rhymes of "Rule, Britannia!"

The next meeting of the Lodge will be held in October, when the Master for the ensuing year will be elected.

DRAMATIC LODGE OF ROYAL ARK MARINERS.

A meeting of this Lodge was held at Mark Mason's Hall, Great Queen-street, London, on Thursday, the 26th inst.

Mr. Chris. Hilton, the reigning Commander, was well supported by his officers, Messrs. Cecil Burton acting as J.; W. H. Roberts (Atlas), S.; Will Sparks, Treasurer; James Powell, Scribe; W. J. C. Nourse, J.D., acting as S.D.; J. Sharpe acting as J.D. (W. Sparks acting as Guardian); and F. Banchini, Warden.

Past Commanders Charles Cruikshanks, 1901-2, and the Rev. C. E. L. Wright, 1903-4, were in attendance, and also Messrs. A. L. Latham and John Goldstein, members of the Lodge.

Messrs. A. H. Hunt and A. F. Spencer, the latter a candidate for elevation to the ancient and honourable degree, sent apologies for non-attendance.

Messrs. James Sharpe, A. L. Latham, and John Goldstein received certificates of their admission to the order.

Ballot was taken for the elevation of Mr. George Harvey, of the Dramatic Mark Lodge, No. 487, and Mr. Reginald Goodall, of the Keystone Lodge, No. 3, and proving unanimous in their favour, they were presented, and the benefits of the degree were conferred upon them by Mr. Chris. Hilton, whose rendition of the accompanying ritual was impressive, his addresses being supplemented by Mr. W. H. Roberts, who delivered the final lecture. Messrs. Harvey and Goodall were then greeted by the Commander, and took their places in the Lodge.

A notice of motion by the Commander that the days of meeting be altered lead to a lengthy discussion, and ultimately a sub-committee was formed to consider the question, it being agreed that January, April, and October would, in all probability, be the most convenient months in which to assemble.

At the conclusion of the business of the day the members of the Lodge adjourned to the Connaught Rooms, where an excellent repast was served.

The proceedings were of an informal character, marked especially by the absence of after-dinner speeches.

At the bazaar which Princess Christian opened on Tuesday at Grosvenor House, in connection with the Colonial League for Educated Women, Miss Mary Moore, Miss Maud Allan, and Mr. Hayden Coffin contributed to the entertainment.

"The Girl in the Taxi," which is well into its fourth century at the Lyric Theatre, will be well represented in the provinces as Mr. P. Michael Faraday is sending out three touring companies, starting on August Bank Holiday.

Las Cases, in his "Memorial de Sainte Héloène," says: Napoleon read the "Agamemnon" of Eschylus, which he very much admired for its great force and simplicity. We were particularly struck with the gradation of terror which characterises the productions of this father of tragedy. It was observed that this was the first spark to which the light of the modern drama may be traced. "Agamemnon" being finished, the emperor asked for the "Edipus of Sophocles," which also interested us exceedingly, and the emperor expressed his regret at not having had it performed at St. Cloud. Talma had always opposed the idea; but the emperor was sorry that he had relinquished it. "Not (said he) that I wished to correct our drama, by antique models—heaven forbid! But merely wished to have opportunity of judging how far ancient composition would have harmonised with modern notions." He said he was convinced that such a performance would have afforded pleasure; and he made several remarks on the impression that was likely to be produced on modern taste, by the Greek "Choruses," "Corymbi," &c. He next turned to Voltaire's "Edipus" on which he bestowed high commendation. This piece, he said, contained the finest scene in the French drama.

MR. STEPHEN PHILLIPS ON THE DEVIL.

Mr. Stephen Phillips, the editor of the "Poetry Review," in an article in that magazine on "A New Devil in Poetic Drama," writes:—

Whether it be true or not that humanity at large has a crying need for a new god, it is even more truly certain that modern poetic drama is badly in need of a new devil. In drama, for some reason or another, it is usually evil which fascinates.

We apologise for using the word evil, which is a term entirely unscientific, but it has held the field so long, and is still at the present moment unopposed. Even in melodrama it will be found that, though the pit and gallery shout themselves hoarse with raptures for the hero and heroine, it is, nevertheless, the hissed and even derided villain who alone can thrill them with that delicious shiver which runs down the spine. In the most famous melodrama of a past generation it was after all, the Spider of Mr. Willard which attracted more than the Silver King of Mr. Barrett; and it is altogether false to suppose that from the player's point of view the part of the palpably bad figure of the piece is in reality what actors call "ungrateful." Even in verse drama the same attitude can be seen, for it is the deliberate and expressed diabolism of Richard the Third in Shakespeare's "penny plain and twopence coloured" melodrama which, if it does not now appeal so strongly, had a very strong appeal to our ancestors in the days of the great Keats.

Glancing at far higher types of the diabolic in poetry and poetic drama, it is the merest commonplace to assert that it is the defiant and banished angel of the "Paradise Lost" which takes hold on our sympathies rather than the Celestial Prig who is in professional command for the time being of the thunderbolts. The purpose to "justify the ways of God to men," which was no doubt most sincerely proposed by Milton and stipulated by him as the arch and keystone of his epic, falls fruitless and futile to the ground; and apart from the splendours and reminiscent thunders of that verse, the one figure which remains indelibly before the imagination and is capable of arousing an even more than intellectual enthusiasm is the baffled and magnificent fiend.

And coming to a later time, what is in reality the abiding fascination of Goethe's "Faust"? What is it which enables that drama to hold the popular stage year after year so convincingly? Is it at all the philosophy of the poem-play? That philosophy has never been clearly stated, supposing it to be a definite scheme of thought at all; and if the play did embody some intellectual theory, it is unlikely in the extreme that the subject would be found to be compelling in a miscellaneous theatre. Nor is it chiefly the love-cleavage and figure of Margaret, told though that episode is in such masterly fashion, which casts a spell over vast crowds of people assembled indiscriminately, but it is undeniably the mysterious, witty, implacable, cold fiend which sends the authentic popular thrill across the footlights. In the Lyceum production, in spite of the beauty of Miss Terry's Margaret, it will hardly be denied that it was the actor-manager's magnetism which for month on month attracted huge numbers of people to what was then the classic theatre of the town. And that personal magnetism of the actor, evident in many other and different types of character, exerted this special influence largely from the fact that it emanated from a study of the picturesque-diabolic. The character of Iago is by no means so compellingly attractive, and for the reason that he is represented as a brusque "honest fellow," as indeed in a manner is Mephistopheles, but shorn of the supernatural. It is true that he refers in his soliloquy to "devils" who "suggest at first with heavenly shows," but it is not made apparent that he moves through the scene with such infernal credentials as Goethe's fiend. There is no doubt as to the region from which the tempter of Faust ascends, but in the case of Iago, as is so often the way in Shakespearean drama, there is no definite motive for his malign action, nor is the atmosphere and aim of evil clearly insisted on. None the less, all actors are agreed that Iago is far the more "paying part" to play, and in spite of the execration with which he is greeted finally, he attracts, even appeals, makes appeal to something in the human mind which is by no means easy to define.

But we have now reached a time when, as in the great Puritan epic, we can no longer take its fable seriously, so in a modern poetic drama we can no longer countenance a second Iago nor a medieval devil, however deftly modernised. Is there not, however, as the portrayal and embodiment of the evil principle is so compelling on the stage, a possibly new form with which that principle may be newly invested? We have practically ceased, or are rapidly ceasing, to regard the world as torn between two stupendous Forces, the palpably Evil and the palpably Good, and the mystery of Malice is slowly but surely taking on a newer form. It is the opinion of many of the best scientists of the day, with some of whom the present writer had the privilege of converse, that there exists a future for the human soul beyond the grave, but that this future state of the soul is by no means one of sudden perfection on the one hand, or of sudden corruption on the other; but that in the portentously slow process of development it may well be that we ourselves, walking the earth corporeally, are more or less under the influence, not of impossible mediæval fiends at all, but of spirits who have themselves existed and erred and suffered on the earth-plane. Further, that the desires, passions, and appetites contracted in the carnal may continue in the discarnate state. Supposing for a moment the figure of some ancestor of an unfortunate house, who in wilder days had sought many sensual gratifications, or perhaps the colder field of a ruthless and cruel ambition—supposing that such a figure, deprived of the body, but essentially and even more violently bent on the same path of indulgence or cruelty, and that unable in his undeveloped state to ascend to higher spheres, he should here and here only find the outlet of his accumulated desires. Is it not possible to imagine such a figure with something of lurid terror about him from the unknown, visible at times, and again invisible, but perpetually urging his descendant on to those lost joys of the sense and finding in a living fleshly being the only medium of dreadful and earth-bound enjoyment?

Here, at least, we have a more scientific and probable devil than that of the old theologians, and if it be objected that such a creation presupposes a life beyond death, which is at least "unproven," then we reply that by such a reasoning the whole of the Divine Comedy, the "Paradise Lost," the Faust of Goethe, the ghost of Hamlet, and the Hades episodes of Homer and Virgil go at once by the board. Such a creation is possible to thought, if not probable; and the saner idea that what we call evil or malignity is but the ignorant working of an as yet undeveloped spirit, commends itself to the reason, and as it seems to us has immense possibilities for a new poetic drama. It is, of course, only possible to outline roughly here such a conception, but if such a theme should be handled, it seems to us of the first importance that the eventual uprising of this undeveloped Malignity should be hinted at, and that the drama should close on the note of the painful progression upward even of the sinister being who has during the progress of the play wrought from the realms of air such havoc on the plane of earth.

THEATRICAL GOSSIP

Sir Herbert Tree's Shakespeare Festival at His Majesty's continues to attract crowded houses. Next week's production, "Romeo and Juliet," for the first time at His Majesty's, is rendered particularly interesting owing to Sir Herbert Tree having arranged to play Mercutio, a part he has never undertaken before. The cast, as will be seen from the subjoined list, is practically a new one, for though Miss Neilson-Terry's Juliet is well known, Mr. Philip Merivale plays Romeo for the first time. Sir Herbert Tree and Mr. Merivale, in fact, are—as Sir Herbert happily puts it—among the debutants of the occasion, and Miss Rose Edouin will appear as the Nurse.

The entire scenery and costumes have been lent by Mr. Fred Terry and Miss Julia Neilson, having been used by them in their own memorable revival. In every other respect the production will be treated as a new one, special lighting effects of rare beauty being introduced. The following is the cast: Mercutio, Sir Herbert Tree; Romeo, Mr. Philip Merivale; Montague, Mr. Stanley Howlett; Capulet, Mr. H. A. Saintsbury; Friar Lawrence, Mr. A. E. George; Paris, Mr. Walter R. Creighton; Escalus, Mr. Henry French; Benvolio, Mr. Henry C. Hewitt; An Old Man, Mr. Alexander Sarnet; Tybalt, Mr. James Berry; Balthasar, Mr. A. B. Ineson; Peter, Mr. Ben Field; Lady Montague, Miss Elinor Foster; Lady Capulet, Miss Alice Phillips; Nurse to Juliet, Miss Rose Edouin; Juliet, Miss Phyllis Neilson-Terry. "Romeo and Juliet" will be the seventeenth Shakespearean production at His Majesty's.

Sir Johnston Forbes-Robertson judged his annual elocution prize at the Academy of Dramatic Art on Saturday, and awarded it to Miss Mary F. Rowan. After the competition he gave the students very helpful and interesting advice in regard to some of the finer shades of elocution and articulation, emphasising the importance of incisive enunciation. Mr. Dennis Eadie, Mr. Edmund Gwenn, and Miss Hilda Trevelyan have awarded the term's scholarships to Miss Velma Roberts and Mr. C. Walter Martin.

Series of special rehearsals have been taken by Sir Arthur Pinero, Mr. George Bernard Shaw, Miss Ellis Jeffreys, and Mr. Charles Maude during the term, and Mr. Harold Child has lectured on "Famous Actresses of the Past." During the next three weeks the students' performances will be taking place, the repertory consisting of twenty-five full and eleven one-act plays.

The matinee organised in aid of King George's Pension Fund for Actors and Actresses on Friday was a great financial success. Every seat was sold. The interest taken in the event showed itself in many ways; in none more strikingly than the generosity displayed by certain of the fund's well-wishers. Sir Ernest Cassel sent a cheque for £250 to the fund, and contributions were forwarded by Mr. Alfred de Rothschild, the Hon. Mrs. Ronald Greville, Mrs. Bischoffsheim, Mr. Frank Curzon, and Mr. Gerald du Maurier.

The matinee was a magnificent success, all fashionable London appearing to be present. The King and Queen were received on their arrival by Sir Squire Bancroft, Sir John Hare, and Sir George Alexander. Amongst those present were the Prince of Wales, Princess Mary, the Duchess of Fife, the Princess Royal, and Princess Madeleine. Programmes were sold by a bevy of pretty actresses, including Miss Grace Lane, Miss Dorothy Fane, Miss Laura Cowie, Miss Amy Brandon Thomas, Miss Mabel Russell, Miss Lydia Bilbrooke, Miss Tittell Brune, Miss Kate Moffatt, Miss Muriel Martin Harvey, Miss Leticia Fairfax, Miss Iris Hoyer, and Miss Lillian Earle. Mr. C. T. H. Helmley, Sir George Alexander's general manager, was very busy attending to matters in front of the house. A full report of the performance will appear in next week's issue of "The Era."

Mr. Cyril Maude, before he goes to America, will be entertained by the Theatrical Managers' Association, of which he is the president, at a lunch at Gatti's Adelaide Gallery. The T.M.A.'s general meeting will also take place on this occasion, so that Mr. Maude will only miss one of the Association's meetings while he is in America.

A number of well-known actresses, including Miss Lillian Braithwaite, Miss Laura Cowie, Miss Doris Lytton, Miss Iris Hoyer, Miss Amy Brandon Thomas, and Miss Gladys Cooper, under the leadership of Lady Beetham Tree, attended at Harrods' show-rooms on Wednesday (Alexandra Day) for the purpose of selling roses. A very warm welcome was accorded by the directors and members of the Baltic to the Hon. Mrs. Harry Lawson and Miss Phyllis Broughton and their band of helpers. Every facility was given them, and from their arrival at eight o'clock till late in the day business was brisk.

Miss Broughton refused all coppers offered for her collecting-box, and took nothing less than five, often getting half-sovereigns and sovereigns for her flowers. A delightful luncheon was given by the committee of the Baltic to all ladies.

Mr. "Jimmie" Welch did not preach as promised, but "Everyman" will be presented by the Religious Drama Society at the Ethical Church, Baywater, on July 6, at 8 o'clock. The play will be produced by Mr. Wm. Poel, and will be acted by professionals whose names will not be made public.

That quaint and fascinating play, "The Yellow Jacket," had its hundredth performance at the Duke of York's on Saturday, and Mr. Gaston Mayer's selection of the play has been fully justified. Mr. Holman Clark was as delightfully droll as ever as the property master. Mr. Frank Lister played the Chorus perfectly, and all the other parts were sustained with keenness and carelessness that constituted an irresistibly original entertainment.

Mr. Laurence Housman, the well-known novelist and playwright, when his name was called as grand jurymen at the London Sessions on Wednesday, said: "Before I am sworn I should like to say there are cases here which I have a conscientious objection to trying. I cannot conscientiously be a party to trying women while they are not on an equal footing with men, and therefore I ask your lordship to excuse me." The excuse was accepted.

Mr. Robert Michaelis resumed, at Daly's Theatre on Tuesday evening, the part of Jack Fleetwood in "The Marriage Market," which for the previous fortnight had been played by Mr. P. A. Gawthorn.

Miss Gladys Lancaster, who was married on Saturday at St. Paul's, Avenue-road, N.W., to Mr. Frank Perfit, of Daly's Theatre company, is a daughter of Mrs. Lancaster Wallis and the late John Lancaster, of Harpurhey, Manchester, and Lancaster Gate, W., and sister to Miss Nora Lancaster. In the rôle of the Merry Widow, Miss Gladys Lancaster made a notable success under Mr. Geo. Edwards' management on tour.

Sir Charles Wyndham and Miss Mary Moore have arranged with Mr. Percy Hutchinson for a revival of "Officer 666" at the New Theatre on Wednesday, with an exceptionally strong cast, including Mr. Ben Webster, Mr. Sam Sothorn, Mr. Percy Hutchinson, Miss Claire Wilvain, and Miss Enid Bell. The play was withdrawn from the Globe Theatre at the height of its success owing to several members of the American company being required in New York. "Officer 666" is to be preceded by that stirring Indian Mutiny play, "The Drums of Oude." Sir Charles has been a visitor to Berlin for the Jubilee festivities, combining business with pleasure. He was, of course, marked out for the interviewers, but, says our correspondent, he cleverly evaded them all.

Sir George Alexander will terminate the run of "The Second Mrs. Tanqueray" on Aug. 16, in order to allow Mr. Granville Barker, who opens his season at the St. James's on Sept. 2, time for rehearsals. Sir George starts on his provincial tour on Sept. 1, making "Bella Donna" his chief attraction. The end of the year will see him back in town ready for "The Attack," George Egerton (Mrs. Golding Bright's) adaptation of Henry Bernstein's play, "L'Assaut," which is destined for the St. James's.

Mr. George Edwards, greatly invigorated by his stay in Germany, was back in town on Sunday, but left soon after for the country where his fancy will lightly turn to thoughts of the next Adelphi attraction. At Mr. Edwards' other theatre, the Gaiety, matinees will be suspended during the summer months; while at Daly's, the regular afternoon performance will take place on Wednesday instead of Saturday.

By no means the least interesting, and certainly the most intimate, feature of the forthcoming Borrow celebrations will be the matinee to be given on July 1 at the Little Theatre by a kinswoman of the novelist, Miss Winifred Borrow, when a play adapted from "Lavengro" will be performed, as well as Dowson's "Pierrot of the Minute" and "The Vultures," by Charles Van Lerberghe, who is well known in Paris. Miss Borrow will be supported by a cast including Mr. Wilfred Fletcher, whose performance in "Typhoon" is attracting such favourable notice.

Mr. Nat C. Goodwin is not likely to appear on the stage again, if the latest reports from California are to be believed. Whether he was disabled temporarily or permanently, however, in his recent accident is a question that nobody seems able to answer, as the reports are so contradictory. Two facts that have not been denied are that he has just married again, and that he and his wife have gone into the restaurant business. The "New York Herald" confirms this in a telegram alleged to come from Mr. Goodwin, sent from Santa Monica, California.

Mr. Nye Chart, who has just concluded a long engagement in "The Concert," is now appearing as Cornelius Van Tui in "Romance" at Maxine Elliott's Theatre, New York. This is the part in which Mr. A. E. Anson scored such a decided success. It is announced that Mr. Leslie Faber has been engaged to play the young American clergyman, Thomas Armstrong, in this play next season. Mr. William Courtenay, who originated the rôle, will leave the cast when his present engagement ends.

Mr. Charles Hawtree, realising that "The Perfect Cure" was hardly strong enough to fill an evening bill, took it off last week, and in conjunction with Mr. Tom B. Davis, revived "General John Regan" at the Apollo Theatre on Monday. A few weeks ago the attendance at the Apollo showed signs of weakening, and Mr. Hawtree, who does not believe in keeping on a play until it has exhausted its popularity, promptly arranged to produce Mr. Stanley Houghton's piece. In the meantime the business improved, and Mr. Hawtree found himself in a dilemma. He had either to take off "General John Regan" in the height of its popularity, or break his contract; and he chose the former course. The performance of "General John Regan," on Monday, was received with enthusiasm by a crowded and brilliant audience, which included the Duke of Connaught.

Mr. Martin Harvey will revive "The Only Way" at the Prince of Wales' Theatre on Monday. This famous adaptation of "A Tale of Two Cities" has come to occupy a unique place in the affections of the public. It was first produced by Mr. Harvey at the Lyceum in 1899, and was thence transferred to the Prince of Wales, where it ran in 1899 and 1900. Not only are there always fresh recruits to the ranks of theatre-goers who are anxious to see for themselves the works they have heard so frequently praised by older votaries of the drama, but the latter class are also eagerly embracing the opportunity of renewing acquaintance with the plays which gave them most pleasure in other years. Certainly "The Only Way" is a play which inspires the desire for further acquaintance. Mr. Martin Harvey has from time to time received communications from admirers of the work who have seen it fifty, and even a hundred, times. Mr. Harvey will be supported by Miss N. de Silva in her original part as Mimie, Mr. Franklin Dyall as Defarge, Mr. Percy Foster as Lorry, Mr. Eugene Wellesley as Charles Darnay, and Miss Maud Rivers as Lucie Manette.

Mme. Melba took tea, with strawberries and cream, with the members of the Three Arts Club on Tuesday on the club premises. The prima donna was led to a platform by Miss Lena Ashwell, Miss Eva Moore, and Mr. Landon Ronald. When presented with a beautiful bouquet of pink roses by Miss Ashwell, Mme. Melba said "I would rather die than make a speech," but nevertheless expressed great delight at her reception.

Mr. Landon Ronald, in introducing Mme. Melba to the club, wondered "what it must feel like to be the greatest prima donna in the world," and added that the club was proud to be visited by her. Among those present were Mme. Kirkby Lunn, Mme. Liza Lehmann, Miss Adela Verne, Mme. Albanel, Lord and Lady Esler, Sir Aubrey and Lady Dean Paul, Lady Riddell, and Sir George and Lady Alexander.

Mr. and Mrs. F. G. Kimberley's new production, "Australian Nell," is due at the Junction Theatre, Manchester, on August 18.

Mr. Durrant Swan has sublet the Ambassadors Theatre to Miss Mary Forbes, who will present there on July 7 a comedy entitled "A March Hare," written by Mr. Harold Smith, M.P., brother of Mr. F. E. Smith. The play will be strongly cast, and will be "produced" by Mr. Clifford Brooke. Miss Forbes will give the play a preliminary run at the Pier Theatre, Herne Bay, for three nights, beginning July 7.

The Government of France has placed the Paris Opera House at the disposal of Mr. Raymond Roze, to produce there his opera, "Joan of Arc," which is to be heard for the first time at Covent Garden on November 1. Great interest attached to this unique privilege from the French point of view, owing to the national fêtes held in May in celebration of Joan of Arc's achievements. The entire Covent Garden company and production will be taken over by Mr. Raymond Roze.

Dramatists have not taken long to discover the successful possibilities of plays with the purpose of exposing the wiles of the Mormon, and the latest piece of this type is to be the attraction next week at Kelly's Theatre, Liverpool. It has the title of "At the Mercy of the Mormons," and will be presented at Mr. W. W. Kelly's Paradise-street house by Mr. Fred Granville, an experienced provider of plays of popular type. The drama is in four acts, and the action is largely of a vigorous and easily understood character. One series of incidents takes place in a Miners' Night School. At the present time Kelly's Theatre is the only playhouse in Liverpool not given over to the twice-nightly form of entertainment.

"The 10.30 Down Express," a play which has enjoyed considerable success for fourteen years, and which is now being given by companies in America, Australia, Tasmania, and New Zealand, is to be the special feature of attraction at the New Theatre Royal, Birkenhead, next week, when it will be presented by a company organised by the author, who is also to appear in his favourite part of Sam Wagstaffe, the blithe A.B. of H.M.S. Royal Sovereign.

On Monday, at the Rotunda Theatre, Liverpool, Mr. Matthew Montgomery's stock company will present a play of both sensational and "domestic" interest, entitled "The Mormon's Wife," which, whilst possessing a sub-title, "Life in Utah," nevertheless contains a number of incidents dealing with the Mormon activities in Liverpool. Mr. Scott Leighton, on this occasion is to appear as a young sailor, a part he will inevitably grace; and Mr. George E. Butler will figure as the Mormon whose wife, Mad Martha, will be played by Miss Dulcie Lawrence. Mr. Frank Caffrey being cast for a humorous Lancashire lad.

Mr. Leonard Boyne, happily recovered from the very severe illness which brought him to the brink of the grave, resumes the rôle of Timothy Doyle in "General John Regan" at the Apollo Theatre, on Monday. The splendidly drawn character of the Irish hotel-keeper is a favourite with Canon Hannay, as he figures in several of his books, and Mr. Boyne made one of the greatest successes of modern times in the rôle. The popular actor's last appearance was before the King and Queen, when he pluckily rose from a sick bed in order to appear as Timothy Doyle before their Majesties on February 18.

Mr. Norman V. Norman and Miss Beatrice Wilson, who paid a special visit to the New Theatre in Westcliff-on-Sea, met with an overwhelming reception from enthusiastic audiences. On Saturday night the curtain had to be raised no fewer than seven times.

When Mr. Henry Herbert and the F. R. Benson Shakespearean Company (North) visit the Coronet Theatre next week, the title of the company will be altered for that week only to Henry Herbert and Company. This is being done to avoid confusion with Mr. Benson's own company, which had a very successful four weeks' season in this theatre in February. Mr. Herbert's repertory will not be confined to Shakespeare, as he will give three performances of Justin Huntly McCarthy's romantic play, "If I were King," and will also put on Milton's masque, "Comus." The latter will be given as a curtain-raiser to "The Comedy of Errors." In the middle of September Mr. Herbert and his company will for an extensive tour in South Africa, where they met with much success, both from the artistic and financial point of view, last year.

On Thursday and Friday, at matinee performances at the Little Theatre, the Morality Play Society will present a triple bill. The first item will be a play by Clifford Bax, produced by Miss Gwendoline Bishop, and entitled "The Marriage of the Soul." The scenes are a tomb in one of the Egyptian Pyramids, and the Hall of Double Judgment of the Gods. Mr. Robert Farquharson will play the part of the god Osiris, and Mr. Rathmell Wilson that of Roth; and Miss Gwendoline Bishop will be responsible for the rôle of the Wandering Soul. "The Marriage of the Soul" will be followed by "The Playmate," a little allegory by Mrs. Percy Dearmer, in which Miss Henrietta Watson and Misses Maxis and Moya Nugent will represent respectively a spirit child (the Playmate), and a cripple, whose home is in a London slum.

The third play deals with Mother Juliana, or Dame Julian, a famous Mystic of Norwich, who lived for years in a tiny room built off the parish church. Her room looked upon the highway, and she was ready with ghostly comfort, prayer, and prophecy, for anybody who might pull her bell and ask for speech with her. This part will be played by Miss Ellen O'Malley. Miss Kathleen Nesbitt and Miss Barbara Everest enact two maidens, whose lives are influenced by the Mystic, and Mr. L. Burton represents a love-making, dual-fighting young gallant. This piece is by the Hon. Mrs. Alfred Lyttelton.

The Stage Players will produce four original one-act plays at their matinee on July 10, at the Little Theatre, entitled "Alys the Fair," a mediæval romance, by Robert Elton; "A Conversation at the Styx," by James L. Dale; "A Daughter of Haly," a story of the Camorra, by Eve Adams; and "A Question of Duty," a farce, by Cyril Ashford.

Lord Raglan has sent a contribution of 5s. to the Lawton Memorial Fund.

Mr. Stanley Drewitt has accepted the offer, made to him by election, of the post of producer on the committee of the Bushey Repertory Theatre Society, which is making promising progress towards its final organisation. The Bushey enterprise should benefit greatly by Mr. Drewitt's long experience at the Gaiety Theatre, Manchester, and at the Repertory Theatre in Boston, U.S.A. This appointment will, of course, not interfere with Mr. Drewitt's other work.

Mr. Algernon Greig's summer tour of Tom Robertson's "Caste" and Mr. Bernard Shaw's "You Never Can Tell," supported by a company largely formed of the conspicuously successful artists of the Liverpool Repertory Theatre company, opens on Monday at the Lonsborough Theatre, Scarborough. The happy idea of giving "Caste" in the costumes of the period of its production is one that is certain to create interest.

When "Love and What Then?" goes on tour, the character of the Bishop—Mr. Cyril Maude's part—will be played by Mr. Matiland Marler. This is not the first time he has played one of Mr. Maude's parts. He was engaged by that gentleman to enact Captain Barley in "Beauty and the Barge." Mr. Marler finishes his fifth engagement at the Kennington Theatre to-night, when he appears as Conn in "The Shaughraun."

On the occasion of their marriage Mr. and Mrs. Chris. Mason were the recipients of a beautiful dressing case with combined fittings, enclosed was a suitably inscribed address, signed by a few of their friends on the official staff of the Lyceum Theatre, comprising Messrs. Leslie Hughes, Harry Chappell, Newman Maurice, H. H. Walsh, Arthur Rosberry, Cecil de Lee, and Edward Hackett.

SHAKESPEARE FESTIVAL AT HIS MAJESTY'S.

On Monday, June 23, "JULIUS CÆSAR."

Julius Cæsar	Mr. A. E. George
Marcus Antonius	Sir Herbert Tree
Marcus Brutus	Mr. Basil Gill
Cassius	Mr. Philip Merivale
Calpurnia	Mr. James Berry
Decius Brutus	Mr. Henry C. Hewitt
Popilius Lena	Mr. George Ronald
Publius	Mr. A. Lubinoff
Trebonius	Mr. Stanley Howlett
Ligarius	Mr. Henry Morrell
Metellus Cimber	Mr. Alexander Sarnet
Cinna	Mr. Arthur Claremont
A Soothsayer	Mr. A. B. Ineson
Pindarus	Mr. Ben Field
Cæsar's Servant	Mr. Laurence Sterner
Octavius' Servant	Mr. James Smythson
Yarbo	Mr. Bernard Skors
Claudius	Mr. A. Houghton Goddard
First Citizen	Mr. Mr. Roy Byford
Second Citizen	Mr. Henry Matthews
Third Citizen	Mr. Alfred Bellett
Fourth Citizen	Mr. Victor M. Lewisohn
Fifth Citizen	Mr. Pell Trenton
Lucius	Miss Irene Delisse
Calpurnia	Miss Katharine Kaelred
Portia	Miss Phyllis Neilson-Terry

For the third week of the Shakespeare Festival at His Majesty's Sir Herbert Tree revived "Julius Cæsar," one of his finest productions. Staged with a wealth of spectacular display that distinguished former productions, and with a cast of exceptional excellence, the revival was welcomed with much enthusiasm, each of the principals being recalled. Sir Herbert Tree's Marcus Antonius, remains a most artistic and subtle impersonation. The delivery of his speeches was marked by much variety, Anthony's persuasive eloquence in the Forum scene, exercised amid the clamour of the mob, being very finely treated. Mr. Basil Gill is a handsome and manly Brutus, realising in every way the "noblest Roman of them all," and delivering the many fine speeches of the part with real feeling and splendid elocutionary effect. Mr. A. E. George was responsible for an impressive and incisive impersonation of Cæsar, the scene wherein Calpurnia entreats him not to leave the house, and the death scene, being cleverly handled; and Mr. Philip Merivale's Cassius was another notable performance, his impersonation being a very passionate, yet dignified, one. The quarrel and reconciliation between Brutus and Cassius in the tent scene was superbly played by Mr. Gill and Mr. Merivale, and both actors were repeatedly recalled at its conclusion. Mr. James Berry again distinguished himself by his powerful impersonation of the commanding conspirator, Cæsar, and Mr. Henry C. Hewitt depicted with skill and care the plausible duplicity of Decius Brutus. Mr. Henry Morrell as Ligarius, Mr. A. B. Ineson as a Soothsayer, Mr. Ben Field as Pindarus, and Mr. Roy Byford as the jocular cobbler all contributed valuably to the success of the revival by their excellent work; and the other male members of the cast did all that was asked of them quite satisfactorily. The ladies do not have much opportunity of distinguishing themselves in "Julius Cæsar." Miss Phyllis Neilson-Terry was a handsome and gracious Portia, and acted with charming expression and feeling in the scene with Brutus in the garden. Miss Katharine Kaelred was a stately and sympathetic Calpurnia, her appeal to Cæsar being excellently delivered, and Miss Irene Delisse was a delightfully bright and winning little Lucius, singing her song in the last act very prettily. For the final week of the Festival "Romeo and Juliet" will be played.

"ELIZABETH COOPER."

Comedy, in Three Acts, by George Moore, Produced at the Haymarket Theatre, at a Stage Society Matinee, on Monday, June 23.

Martin	Miss Edith Evans
Sebastian Dayne	Mr. Reginald Owen
Mrs. Dayne	Miss Emily Luck
Lady Thurlow	Miss Joy Chatwin
Lewis Davenant	Mr. C. V. France
Godby	Mr. Kenyon Musgrave
Countess Von Hoenstadt	Miss Miriam Lewes
Fletcher	Mr. Charles Maunsell
Lord Thurlow	Mr. Val Cuthbert
Professor Dayne	Mr. Gedge Twyman
Lady Kingsweight	Miss Noel Mackern
Miss Casman	Miss Edith Cuthbert
Mr. Ireton	Mr. John R. Collins
Lady Basing	Miss Irene Ross
Sir Robert Basing	Mr. Telford Hughes

Mr. George Moore has written a clever and amusing play, a most enjoyable comedy. It was probably suggested by Balzac's novel, "Modeste Mignon," in which the poet Canalis allows his secretary to assume the great man's identity in making the acquaintance of an enthusiastic young girl. In the case of Canalis, the conceit and affectations of the poet were against him. In "Elizabeth Cooper" the "master" is a well-preserved, middle-aged novelist and bachelor, with a clear head and a good heart. Lewis Davenant is much admired by the fair sex who read his novels, and some of them send him very affectionate letters. Amongst these fair correspondents is the Countess von Hoenstadt, a young widow, who writes from the Continent. Davenant, who is weary of feminine adoration, sends his secretary, Sebastian Dayne, to Vienna, partly to look after the production of a new play of Davenant's called "Elizabeth Cooper," and partly to meet the Countess under the borrowed personality of his chief. Sebastian is young, amorous, and good-looking; and he falls immediately in love with the Countess, who marries him in a quick, casual way, and returns with him to Rockminster, Davenant's residence. The novelist good-naturedly consents to continue the deception, and to pose as his secretary; and there are some amusing scenes when the flirtations and self-willed Countess takes a great fancy to the elder man, and when a burly sailor, who had formerly applied to Davenant for his wife's letters, returns for them, with the result of exciting the Countess's jealousy of her young husband. In the end, however, it turns out that she has not been "taken in," by Dayne's pretence, but has been amusing herself all the time by his embarrassment.

The piece was capitally acted all round at the Stage Society's matinee at the Haymarket on Monday, especially by Mr. C. V. France, who played Lewis Davenant with admirable judgment and clean, quiet humour, suggesting the innate good nature of the man very delicately. Mr. Reginald Owen looked and acted youthfully and naturally as Sebastian Dayne; and Miss Miriam Lewes gave an appropriately exuberant and impulsive performance of the part of the buoyant and "bonny" Countess. The other characters were distinctly subsidiary, but were all rendered in careful and finished fashion. Miss Edith Evans was amusingly sedate as an Early Victorian servant—the date of the piece is "the sixties"—Miss Emily Luck was a quaint, matronly Mrs. Dayne; Miss Joy Chatwin was efficient as Lady Thurlow; and Mr. Kenyon Musgrave embodied the sailor Godby with due bulk and bluntness. Other parts were satisfactorily rendered by Mr. Val Cuthbert, Mr. Gedge Twyman, Miss Noel Mackern, and other artists, each of whom was individually excellent. The Early Victorian frocks and furniture were agreeably quaint, and the production by Mr. Clifford Brooke and the stage-management of Mr. Val Cuthbert ensured a perfectly smooth performance.

"MY LADY'S GARDEN."

Play in Three Acts, by R. Duncan McNab. Produced at a Matinee at the Court Theatre, Sloane-square, on Monday, June 23.

Mr. Tracy	Mr. H. K. Ayliff
Sir Malcolm	Mr. P. Perceval Clark
Patterson	Mr. Hubert Willis
John	Mr. George Tawde
Lady Graham	Miss Mary Mackenzie
Amy	Miss Barbara Everest
Mrs. Jarvie	Miss Blanche Stanley

The Play Actors cannot be congratulated on their latest production. The audience displayed a generous tolerance towards the new play, because it was evident that the actors engaged were doing their best with very poor material. A feeble plot was not redeemed by clever character sketches or bright dialogue, and too often, when there was a laugh, it came in the wrong place, which was not encouraging to the players.

"My Lady's Garden" is a small island on Loch Goway, and here lives Mr. Richard Tracy, a bachelor, who is bordering on middle age. He has no idea that his friend and neighbour, Lady Graham, a comely widow, and looking remarkably young to have a grown-up son, is in love with him, and anxiously awaiting a declaration. But Mr. Tracy has a dour Scotch gardener, who is given to philosophising about weeds and women, and has already very thoughtfully provided a wife for his master. With this object in view he has sent his daughter Amy to be educated at expensive schools, and as a gardener's wages were quite inadequate to meet the expense he has borrowed from his employer and raised more funds by the sale of certain valuable miniatures which he has coolly appropriated. It goes without saying that his employer is considerably amazed when Patterson unfolds his matrimonial project; but perhaps the audience were even more surprised that the gardener was not discharged there and then. The girl, Amy, is acting as companion to Lady Graham, who with her son, Sir Malcolm, comes to the island to dine with Mr. Tracy, it being her ladyship's birthday. Sir Malcolm has fallen an easy victim to Amy's charms, but the prospect of his daughter becoming the wife of a man with a title does not influence the Scotchman in the least, and he stubbornly rejects the young man's matrimonial proposal. Evidence surely that this son of the soil lives in a democratic age. Lady Graham is just as strongly opposed to the marriage of her son with a gardener's daughter, and Mr. Tracy hurriedly comes to the conclusion that the best thing he can do is to fall in with Patterson's proposal, and propose to Amy. Great is the consternation of her ladyship when she learns from Dick's lips what he has done, and the situation is only rendered rather more awkward when she quite frankly avows her long concealed love for him and asks him to kiss her.

Amy is alternately appealing and rude to Lady Graham, and passionately declares that she will marry Tracy unless her ladyship consents to her union with Sir Malcolm. Then Patterson, seeing that there is some risk of his scheme being frustrated, contrives that his daughter shall be left alone on the island with Tracy, who deplores the fact that nobody is likely to make an appearance until the next morning at six o'clock, when the milkman is due. A thunderstorm adds to the awkwardness of the situation. But Patterson, venturing upon the loch in a frail boat, is capsized, and only just rescued from drowning by his fellow servant, John, who brings him ashore. In the last act the obstinate old man adopts another device to attain his object. He pretends that he is dying, and gets his weeping daughter to promise to marry Tracy. Patterson's housekeeper, Mrs. Jarvie, whom he litted in his young days, covers that he is only shamming, and, under threat of making what she has found out public, compels the gardener to write and sign a declaration of marriage, which, however, is not to take place until Tracy has wedded Amy. Mrs. Jarvie makes preparations for the "double event," but eventually Patterson, rather than venture upon matrimony a second time, gives in, and the loving couples are free to act in accordance with their own wishes.

Tracy is such a weak, foolish creature that it was impossible for his representative to make him appear in any but a ridiculous light, and Mr. H. K. Ayliff did his best to achieve a hopeless task. Mr. P. Perceval Clark played with earnestness and sincerity the part of Sir Malcolm. Mr. Hubert Willis showed ability in his portrayal of "Rabbi" Patterson, and Mr. George Tawde did all that was possible with the part of John, whose delight it is to play hymn tunes on a Jew's harp. Miss Mary Mackenzie was an animated and pleasing Lady Graham. Miss Barbara Everest also did her utmost to give natural expression to the feelings of the gardener's daughter; and Miss Blanche Stanley as Mrs. Jarvie spoke broad Scotch with amusing effect. Mr. Harold Chapin was responsible for the production.

BOOKS RECEIVED.

"Censorship in England." Its history from the fifteenth century. By Frank Powell and Frank Palmer. 390 pages. Price 7s. 6d. net. Published by Frank Palmer.

"The Financial News" Holiday Number, 1913. 35 pages; illustrated. Published by the "Financial News," Ltd.

"The Windsor Magazine," July. Price 6d. Published by Ward Lock and Co., Ltd.

"Patterlogues or Mono-sketches." A new series, forming a burlesque on a reference book. By George Arthur. 51 pages. Price 1s. net. Published by Samuel French, Ltd.

"Oh! I Say!" is filling the Criterion Theatre to its capacity nightly. Three companies will go on tour with this play in the autumn, so great is its success.

The Fine Art Society has published fifteen fine photographic studies of the Russian ballet, by Messrs. E. O. Hoppé and Bert. These gentlemen are artists in photography, and the results of their labours are exquisite and attractive.

An interesting wedding is fixed for to-day at the Brixton Registry Office, when Mr. Hyllton Ward, now playing in Mr. Herbert Darnley's company at the Surrey Theatre, is to marry Miss Dolly Weaver, late of Mr. Darnley's "Enquire Within" company. Both bride and bridegroom succeeded from the musical comedy stage. We offer them our heartiest congratulations.

An exhibition of the work of Leon Bakst was opened on June 26 at the Galleries of the Fine Art Society, 148, New Bond-street. The collection included a number of the designs for fashionable costumes by M. Bakst, which have attracted so much attention in Paris, as well as drawings of scenery and stage costumes for "Pisanello" and other new plays, and for the Russian ballets.

A season of high-class modern plays is being given by Messrs. H. A. Armitage and Arthur Leigh's strong combination at the Grand Theatre, Blackpool, for one month. The pieces selected are "Lucky Durham," "Leah Kleschna," "Fete," and "The Barrier." The performances are finished and complete. "The Barrier," Rex Beach's record-breaking American play, coming direct from a five-years' run in the United States and Canada, will start its tour earlier than was anticipated, on July 14, at the Theatre Royal, Birkenhead, with the full original company.

THE PLAYFELLOWS

At the King's Hall, Covent Garden, on Sunday evening last, the Playfellows produced three new plays. The first, a "comedy of inversion," by Reginald Hargreaves, was entitled, "A RE-ADJUSTMENT."

Hon. Furnival Scrope

Mr. Reginald Hargreaves
Stenson Mr. Reginald Master
Cynthia, Brookers Miss Vera Cunningham
This proved to be an excellently written and original little piece. The Hon. Furnival Scrope, speculating on the Stock Exchange, has lost his all, and, returning home to his wife, tells Stenson, his valet, that he will be obliged to dispense with his services, and the reason. Ruminating, apparently, over his financial downfall, Scrope is disturbed by a visitor, his typist-secretary, Cynthia Brookers, who has come to bring him letters which she thinks may be of immediate importance. Eventually he tells her of his monetary misfortune, and she readily consents to console him for the loss of a fiancée who, we gather, was after the money, not the man. The couple are caught in an affectionate embrace by Stenson, who demands an explanation of Scrope. The latter is, of course, highly indignant at what is apparently his servant's impertinence; but when it transpires that the valet is the father of the typist, who has been passing under another name, Scrope admits his right to interfere. But surely Stenson can have no objection to Scrope marrying his daughter! Contrary to expectations, he has, and he gravely lectures the young man on his management of his affairs. Another shock to the young man comes when the astute valet tells him he has amassed some £30,000 speculating against his master. Finally, the latter agrees to accept a post offered him as manager somewhere abroad, and Stenson hearing of this, his objections to him as a son-in-law vanish. Mr. Reginald Hargreaves, the author, gave an easy and effective impersonation of Scrope; Mr. Reginald Master was capital as the very knowing valet, and Miss Vera Cunningham played naturally as the typist.

Then came a powerful, admirably written, but terribly depressing piece, in three short acts, by Jack Edwards, entitled,

"THE DISCIPLE"

Gilbert Cardew Mr. E. Ion Swinley
His Father Mr. John Napper
His Mother Miss Elaine Limouzin
His Sister Miss Annie Edelsten
His Sweetheart Miss Sybil Westmacott
His Friend Mr. Austin Melford
A Neighbour Miss K. M. Begbie
A Gipsy Mr. Leslie Rea
It is a harrowing story the author has to tell. Gilbert Cardew, a half-starved consumptive youth, with religious mania, fancies, when he is alone, the figure of Christ in the room, and the tragedy deals with the lad's endeavours to literally carry out His precepts. Thus, when a gipsy asks for food, Gilbert gives him his own supper, and also his father's bread and best coat, for which he is brutally thrashed by his coarse, cruel parent. He is called a coward by his sweetheart Rose for refusing to fight, and when he tells her that he loves her more than ever, only "not in that way," the passionate girl sneeringly casts him off. His friend, who has been badly beaten in a fist encounter on Gilbert's behalf, eventually forces the latter to fight him, after giving the poor and unresisting lad blow after blow on the cheek. This is a most painful scene. A very impressive one is that in which, famished with hunger, Gilbert overcomes the temptation to take food which he has been denied for his apparent misdeeds by his brutal and coarse father. A delightful little incident is that in which his young sister, who has been to the fair, endeavours, unseen by her father, to give him some gingerbread. The end comes when his kindly mother, who says that poor people cannot afford to be "saints," steals into the room in the night to give her poor boy food, and finds him dead.

That clever young actor, Mr. E. Ion Swinley, realised the difficult character of Gilbert excellently; and Mr. Austin Melford acted with much force and realism as the ferocious father. The brutal father was admirably enacted by Mr. John Napper, and as the mother, Miss Elaine Limouzin submitted a very natural and finished study. Miss Sybil Westmacott also did exceedingly well as the sneering, passionate sweetheart, and Miss Annie Edelsten was delightfully childish and vivacious as the young sister, the other parts being satisfactorily undertaken.

The concluding piece was by Hugh de Selincourt, entitled

"NINETTE"

Ninette Miss Elga Myers
Mother Miss Hannah Jones
Peter Mr. Hunter Nesbit
Mr. Smith Mr. Arthur Cooke
This not very convincing little piece tells how a young girl, Ninette, who looks after the boarders in her mother's house, renounces her lover, apparently to please her mother, who thinks that her marriage would be a mistake. Ninette has nursed Peter, a boarder, back to health after a dangerous illness, but when he—somewhat half-heartedly, so it appears—offers her marriage, the broken-hearted girl refuses. Mr. Smith, the eccentric employer of Peter, also, one gathers, has something to do with the parting of the lovers, and comes on the scene to take him away at once to Brighton. The Peter of Mr. Hunter Nesbit was a very lukewarm sort of lover; Mr. Arthur Cooke did excellently as the odd Mr. Smith; Miss Hannah Jones, as the determined mother gave a natural and finished portrayal; and Miss Elga Myers as the brave and unselfish Ninette acted with real feeling.

The Playfellows are to be commended for starting the performance at the time announced; for the exceptionally short intervals between the pieces; and for bringing the final curtain down soon after ten. An example other play-producing societies might follow.

At Cosmopolis, on Friday, July 11, at 2.45 p.m., and Sunday, July 13, at 8.30, Miss Elga Myers will present a triple bill, including the first performances of "Iole," a tragedy in one act in verse, by Stephen Phillips, produced under the personal direction of the author, and "A Question of Property," a new comedy in one act, by George Owen. The intervals will be filled by Mlle. Irma Gerson, diseuse Parisienne.

Whatever else may be said of John Glendinning's new production, "The Rosary," which he brings to the Elephant and Castle Theatre next Monday, the charge of imitation of other plays cannot be made. "The Rosary" virtually breaks new ground in the dramatic field, and should prove a veritable surprise when the curtain rises upon it. The play is built upon a thoroughly modern theme, viz., the influence of thought upon the lives and well-being of the men and women of our present day. "The Rosary" deals with the lives and fortunes of a little group of people living in the beautiful West Chester County, near New York City. The husband is a disbeliever in all religion; his wife a woman of serious conviction regarding faith in the things of life unseen. Strong in his belief and thoroughly human, a priest moves through the subtle story of this play. When doubt comes and the man and woman's lives are shattered, seemingly beyond human power to repair, the priest analyses the situation, and by the power of his faith brings both the people, whom he loves back to happiness.

M. LOU TELLEGEN.

After an absence of eight months from England, Monsieur Lou Tellegen, whose cultured and accomplished acting as Leading Man to Mme. Sarah Bernhardt will be held in agreeable remembrance by the London playgoing public, is now paying a visit to the Metropolis.

In "The Era" of October 12 last the writer made the following comments:—

"Versatile artist, vivid temperament, charming personality. These are fine qualities; and, under normal conditions, should adequately equip their possessor with those attributes which entitle his name to be inscribed upon the Roll of Fame. This honour, however, is one which is jealously accorded; for whilst the aspirants for renown are many, indeed, very few become fitted to wear the Wreath of Laurels."

"Monsieur Lou Tellegen is (in addition to being an author, poet, and sculptor), as is well known, Mme. Sarah Bernhardt's premier homme. His attractive abilities as an actor are admitted and acclaimed both by the playgoing public and the critical Press. He is a young man, and a few intimate minutes spent in his company will furnish the conviction that he is a young man with a serious purpose in life; and apart from the significant fact that the most eminent actress of our times has selected him to play the leading rôle with her for the past two years, our considered opinion is that he is rapidly striding towards a very prominent position in his profession."

That the above expression of opinion has now been amply confirmed, and the seal of success set upon the young actor's career, would seem to be convincingly proved during his just concluded tour with Mme. Sarah Bernhardt; and in justification of this assertion it will serve if we append but a single criticism—casually culled from numerous laudatory notices—from the pen of an eminent critic, who writes as follows in a leading American journal:—

"M. Lou Tellegen (who is but a young man) is cast as the Duc d'Esta in 'Lucrece Borgia.' His performance is vital and robustly inspired, and presented with a voice of marvellously mingled strength and expressiveness. When this M. Tellegen had concluded his splendid delivery of Victor Hugo's lines, the house fairly rose to him. The Columbia Theatre rang again and again with the storms of applause. It was the one and only overwhelming triumph of the performance. We have never before seen such a thing happen when Sarah Bernhardt was playing. The young artist is most wonderfully endowed with the essentials that combine to make actors—appearance, voice, and intelligence."

During the period of Sarah Bernhardt's American-Canadian tour, Lou Tellegen played, amongst many other parts, those of Hyppolytus in 'Phedre,' the Duke in 'Lucrece Borgia,' Armand Duval in 'Camille,' Justinien in 'Theodora,' Scarpia in 'La Tosca,' and the Earl of Essex in 'Queen Elizabeth'; and the successes secured by the actor in these several parts were not only highly artistic, but also personal.



M. LOU TELLEGEN.

M. Tellegen is contemplating remaining in London for some few weeks; and, his knowledge of our language now being perfected, he is shortly proposing to appear at a West End theatre in an English play.

The Executive Committee of the W. S. Gilbert memorial have formally approved the designs prepared by Sir George Frampton, R.A. The memorial consists of a medallion in bronze, with figures illustrative of the genius of the deceased dramatist. It is probable that a place will be found for it on the Embankment.

The National Sporting Club (Limited) were summoned at Bow-street on the 20th inst., for having kept the King's Hall Theatre, at their premises in King-street, Covent-garden, for the performance of stage plays on three specific dates without having a certificate that the theatre was in accordance with the regulations made by the London County Council in respect of protection from fire. The theatre was used for the public performance of stage plays on Dec. 6, April 4, and April 11, and on each occasion a charge was made for admission. The defendants had since promised that they would comply with the law in future, and therefore the Council would be satisfied with a nominal penalty. The performances were given by the Morality Play Society, the Guildhall School of Music, and the Students' Benefit Fund. The magistrate, after pointing out that the maximum penalty was £50, imposed a fine of 10s. on each of the two summonses.

MISS STEPHANIE DALE.

The "Hub of the Universe" proves ever an attractive centre to people of all professions; and for the young actor and actress especially it would seem to possess very abiding allurements. From Canada, the United States, and South America, from South Africa, the Far East, and Australia,



Photo by Hana.

MISS STEPHANIE DALE.

come these young people—all earnestly animated by the desire to become absorbed in the vortex of London's theatrical activities.

A recent recruit to the ranks of our visitors is Miss Stephanie Dale, a young actress, who has just arrived in England from Australia. We have not yet, of course, had a "taste of her quality"; but in the course of a conversation one morning this week with an "Era" representative, in the reading-room of a famous Ocean Line office, Miss Dale related some interesting particulars relative to her career.

Said the young actress:—"The first part I ever played was Julia Banks in a comedy sketch at the Tivoli Theatre, Sydney. Though I have played a great many light comedy parts, I must say that personally I prefer tragedy. It is much easier, and requires, in my opinion, less work to 'score' with the audience in comedy; but deep work has a singular satisfaction of its own. I have played nearly all of Shakespeare's heroines, and my

little 'resting.' The first time was after a long run of 'The Taming of the Shrew'—the part of Katherine causing a great strain upon the voice. New Zealand audiences fully appreciate Shakespeare. We had a most successful season, playing to packed houses the whole tour. I am encouraged to hope that the chance may soon arise for my being enabled to satisfy my ambition to appear before a London audience, either in one of the Master's characters, or in some drama wherein I may be afforded the opportunity of revealing the acting abilities which, may I say, I am considered to possess."

"In London I find that it is possible to feel, at times, somewhat lonely; but I am ever an optimist, and so, though 'a stranger in a strange land,' I draw upon my store of philosophy when my thoughts travel, as they sometimes will, Over the Seas."

MRS. WALDEMAR LEVERTON'S MATINEE.

Quantity, if not quality, was provided at the Court Theatre on Tuesday afternoon, when the programme contained four new one-act plays and two variety items. The first selection dealt with 'The Magic Violin,' and was designed to display the ability of Mme. Adeline Dinelli on that instrument and the dancing accomplishments of her daughter, and its purpose was agreeably achieved. The first dramatic item was "an incident of the Gunpowder Plot," by Anthony Grim, entitled

"THE DELIVERER."

Lady Rosina Miss Isabel Christison
Margery Edith Waldemar Leverton
Leintward Mr. Lamont Dickson
Richard Catesby Mr. E. Thornley-Dodge
From our remote position at the back of the theatre much of the dialogue escaped us, but we gathered that the Lady Rosina has married Leintward on condition that the latter shall secure the safety of Richard Catesby, who has been imprisoned presumably for complicity in the Gunpowder Plot. Leintward declares that, owing to his help, the prisoner has made good his escape and is in France, but is confronted by Catesby, who has got free unaided. A duel with swords ensues and Catesby speedily dispatches his rival. If Miss Isabel Christison, as the Lady Rosina, spoke too low, Mr. Lamont Dickson made up for it by delivering his lines with tremendous energy. Mr. E. Thornley-Dodge made a sincere and earnest Catesby.

The most entertaining piece was the comediella, by Affleck Scott, entitled

"THE STRANGER AT THE INN."

Mrs. Cherry Edith Waldemar Leverton
Aggie Miss Edith Parker
James Gray Mr. Lamont Dickson
Dr. Duddy Mr. Edward Rigby
Captain Frawley Mr. Clement Braby
Rivalry for the hand of a well-to-do widow between an elderly doctor and a Scotch lawyer is the cause of great fun. In order to get the doctor out of the way and leave the field clear for himself the lawyer invents a "stranger at the inn," who is dying and wants medical attendance, but the servant, who is in the conspiracy, and has received no tip, puts the doctor "fly" to the scheme, and he is back on the scene ere his rival has time to pop the fateful question. The suitors come to blows, and, in the midst of their struggle, enter a sea captain, who turns out to be the widow's real fiancé. Mrs. Waldemar Leverton acted the buxom widow with much humour and Mr. Edward Rigby was a droll doctor; while the pawky Scotch lawyer of Mr. Lamont Dickson was a finished piece of work. Miss Edith Parker did excellent service as the maid.

Horrors abounded in the episode in the war of La Vendée, by Robert Dudley, entitled

"THE QUESTION."

Gourgand Mr. J. Poole-Kirkwood
Roux Mr. Harold Anstruther
Duval Mr. R. Carfax Bayley
Jean, Marquis de la Roche Nemours Mr. Dacre Marshall
Marquise de la Roche Nemours Edith Waldemar Leverton
Marguerite de Marolles Miss Isabel Christison
Marny Mr. E. Thornley-Dodge
The piece is written in grandiloquent language that did not add to its effect, but it obtained a warm reception. The question at issue concerns the hiding-place of the Chouans, the little band of Royalists who held out against the French Revolutionists. Captured by the Republican general, their leader is told, if he wants to save his mother from torture, he must reveal the hiding-place of the band. The old lady urges him to keep the secret, and is made to suffer untold agony, indicated by heartrending shrieks "off by the fastening of a lighted fuse to her thumb. The son, being still obdurate, his mother is shot, with the result that he loses his reason and is unable to give the desired information, even to save his betrothed from a similar fate. The arrival of his followers, however, serves to restore his mental balance and also his sweet heart. Mr. J. Poole-Kirkwood was a realistic Republican general, and Mr. Dacre Marshall enacted the prisoner's mad scene effectively.

Lastly came a farcical interlude, by Irene Tildard, entitled

"PASSIONS IN LITTLE PUDDICOMBE."

Mary Miss Margaret Marshall
The Rev. Herodotus Pye-Smith Mr. Lamont Dickson
Mrs. Smallwood Edith Waldemar Leverton
Mrs. Josiah Guthrie Miss Edith Parker
The Rev. Obadiah Townshend Mr. E. Thornley-Dodge
Miss Virginia Fairweather Miss Hilda Loftus Tottenham

The piece was a mildly humorous one, and consisted of the afternoon gossip of Little Puddicombe, with the result that a spinster authoress was erroneously supposed to be the writer of a book, entitled "Wife or Mistress?" and was out accordingly by the local society. Mrs. Waldemar Leverton was amusing as a loquacious "spinster," and Miss Edith Parker shared the honours as a doctor's wife. Mr. E. Thornley-Dodge and Mr. Lamont Dickson gave capital characterisations of the vicar and his curate. Mr. Arthur Barrett, in his sketch, "Six Feet of Masculine Femininity," also appeared.

Mr. Powell James, who concluded on Saturday a long tour with Messrs. Ashley and Goldsmith's "With Edged Tools" company, has been especially retained as advance manager for their new production, "Under the Canopy." Mr. James is now enjoying a well-earned rest at his home at Deal.

Mr. Chalmers Mackay, accompanied by his charming wife, is at present spending a delightful holiday motoring through the beauty spots of his native Ireland in their magnificent new Daimler, visiting Glendalough, the Vale of Avoca, Arklow, Ennis, New Ross, Killarney, Glenariff, Kenmare, Bantry, Cork, Blarney, Queens-town, the Giant's Causeway. They will finish up at Dublin. After a fortnight at their beautiful residence, Rostrevor, Poulton-le-Fryde, Mr. and Mrs. Mackay will be off for a sailing trip to the Grand Canaries, visiting Madeira, Tenerife, Las Palmas, Santa Cruz, Orstava, and on their return home they will take in hand the rehearsals for their autumn and spring tour, which Mr. Julian (Mr. Mackay's general-manager), informs us has been fully booked.

THE DRAMA LEAGUE.

Dramatic enthusiasts to the number of about thirty gathered at the Holborn Restaurant on Wednesday evening, when the recently established Drama League held a general meeting. Among the fundamental objects of the League are "to consolidate the tastes and wishes of the appreciative and intelligent public in regard to the drama, and to obtain and record a consensus of opinion on theatrical productions." It is proposed to form a playgoing committee, the duties of which would comprise the visiting of new plays, and the issuing of a criticism or bulletin to all the members recommending all productions which they consider deserve support.

Mrs. Charles Enthoven was elected to the chair, and on opening the meeting said the Drama League was started with the idea that people with brains might put their heads together with the view of making the drama rather better in the future. Very often a really fine play missed because its merits were not made known to the general public. Had it not been for letters in newspapers about "The Typhoon" that play would probably have dwindled away, but it had been pushed, and here it was going on still. The League wanted to tell its members what plays were good, and what they should go and see. If they could really get the League to be the large thing it is in America it would do a lot towards making the theatre a really bigger thing than it is at present. The purpose of the League would be merely to praise what was good and not to damn what was bad.

THE LEAGUE IN AMERICA.

Mr. Frederick Whelen, in proposing the adoption of the rules, which were taken as read, said he was interested in the Drama League because a friend of his had given him enthusiastic accounts of a similar League in Chicago, which was instituted about two years ago, and within three or four weeks had some thousands of members. How delightful it would be if the English public would show such charming alacrity! Very shortly afterwards a branch was started in New York, and there were now affiliated branches all over the States. It had, he believed, given an extraordinary fillip to the drama in America, and Mr. Louis N. Parker had told him that the Drama League had made an immediate difference to the success of "Disraeli." One of the great troubles of managers was to get a play immediately known to the public. The Drama League intervened in Chicago with splendid success. A play produced in New York was a comparative failure, but the critics thought so well of it that they advised the manager to take the play to Chicago. The committee of the Drama League admired the play, sent out their bulletins to their 10,000 members, and the result was the public went immediately, and the play became a great success. The Drama League would please the authors, the playgoing public, and the managers, by organising audiences in good time. What had been done in America could be done here.

A CRISIS IN ENGLISH DRAMA.

Like so many people, he felt very dissatisfied with the present condition of the English theatre, which he thought was going through a serious crisis. He had been asked by a certain foreign dramatic author who were the leading English dramatists, and he answered Shaw, Pinero, Henry Arthur Jones, Barrie, Galsworthy, and Barker. His friend said he would like to see one of their plays, and he had to tell him they had not a single play running from the pen of any of those he had mentioned. That instance alone showed that there was something faulty in the condition of the English theatre. The great remedy was the repertory theatre, in addition to the long-run play. The fact that the Drama League was thinking about that kind of thing was very valuable. It was one of the most difficult things for a new dramatist to get a hearing; the risk of production was so great. London had a population of about seven millions, and it was not unreasonable to hope that the Drama League would number 100,000. Then, if the committee went and saw a play, and sent out postcards to all their members to go to such and such a theatre, it would be crowded out, and success would be immediate. Managers would be encouraged to try experiments and put on plays by the lesser-known people.

PLAYS IN THE PROVINCES.

He hoped the movement would not be restricted to London, but would extend to the country. He had been in Bradford at the beginning of last year, and he had found that the only attractions there were musical comedy, pantomime, and music halls. That happened practically every Christmas in the Midland towns. In towns like Bradford, Leeds, and Sheffield, the bulletins of the League would prove of enormous value in announcing touring companies arriving with a type of play they would not risk taking there otherwise. Certain plays avoided certain of the great manufacturing towns because they knew by experience that the audiences were not organised, and in such towns the Drama League would have great effect in concentrating the activities of playgoers who liked the higher-class plays.

The resolution was seconded by Mr. Moore Shiley and adopted.

The secretary said the committee were anxious to make a thousand members by September, but did not expect to do anything till the autumn.

Mrs. Enthoven was elected chairman of council and Mr. F. E. Lawson vice-chairman. Miss McCallum was appointed hon. secretary, and twelve members of the Council were elected.

A vote of thanks to Mr. Whelen was seconded by Mr. Clarence Derwent, who said the League would eventually become a great and permanent factor in the improvement of the British drama.

The public interment of the remains of the late Andrew Mackay, boot maker, of Perth (father of Mr. and Mrs. A. B. Mackay), took place on Saturday amidst many signs of public sorrow, many of the traders closing their places of business as the cortege passed on its way to Walsall Cemetery. The late Mr. Mackay has been for over forty years a trader in the fair city, and his place of business in High-street was for many years a regular "halt" for the "pro," who had "struck a bad patch."

Mr. Charles Terris produced on Monday last at the Royal West London Theatre his own playlet, entitled "The Preacher and the Man." Although charmingly staged and efficiently acted, the little piece is too short, and the incidents too slight to thoroughly grip the attention of a London audience. Briefly Hank Scott, described as a man of the world, in a moment of bravado, calls upon Father Anthony to enlist his support in obtaining a liquor licence for an establishment he proposes to open. Whilst waiting he is attracted by the cleric's ward, and who, by means of a convenient photographic album, he is able to discover is his own child, abandoned as an infant by him in poverty with her mother years ago. Miss Barbara King prettily portrayed the ingenu Mary; Mr. Jas. Skea gruffly impersonated rough-and-ready Hank Scott, and Mr. Charles Terris made an ideal Father Anthony, carrying himself with dignity, and speaking his lines with a clearness of enunciation that rang through the house. In a piece with more individual opportunities this capable trio of players should go far.

"In Australia and New Zealand I had very

ON THE ROAD, JUNE 30.

A BLIND GIRL'S LOVE.—Palace T., Ramsgate.
 ALLAN'S ORCHARD.—P.O.W.T., Grimsby.
 ANDIE CAINE'S ENTERTAINERS.—Pavilion, Filey (season).
 AN INDIAN GIRL'S DEVOTION.—H. Ashton.
 ANOTHER MAN'S WIFE.—Pav. T., Morley.
 ARISTOCRATS, THE (S.).—Pier, Weymouth (season).
 ARMITAGE-LEIGH REPT. CO.—G.T., Blackpool.
 AS YOUR HAIR GROWS WHITER.—Dewsbury and Halifax.
 AT CRIPPLE CREEK.—Palace, Tottenham N.
 BENSON, F. R. (H. HERBERT).—Coronet Theatre, W.
 BETTER NOT ENQUIRE.—Pavilion T., Weymouth.
 BLUE MYSTHS.—Palace Gardens, Ipswich.
 BOY DETECTIVE.—Alexandra T., Pontefract.
 BROWNIES, THE.—North Pier, Blackpool.
 BUNTY PULLS THE SPRINGS (S.).—Empire T., South-end.
 CANDIDA.—Grand T., Hull.
 CANTARS (DREW'S).—Pavilion, Hanley.
 CAPTAIN BRASSBOUND'S CONVERSION.—T.R., Portsmouth.
 CARLTONIANS, THE.—Withersniece (season).
 CHICKADEES, THE.—Newport, Mon.
 CINCINNATI.—The Pigeons, Richmond.
 CLEMENT'S ENTERTAINERS.—Arcadia, Skegness (season).
 CORINTHIANS, THE.—Pier, Felixstowe.
 CORONATION ENTERTAINERS.—Arcadian Pavilion, Shrewsbury (season).
 COWBOY'S REVENGE.—Hippo, Salford.
 CURIOUS.—Skegness.
 DAN HARDY'S PLAYERS.—West End Pier, Morecambe (season).
 DIVER'S LUCK.—T.R., Stockport.
 DOORMATS.—Pier, Eastbourne.
 DRAPER, MARCUS.—T.R., Worthing.
 EAST LYNNE (PITT-HARDY).—T.R., Bolton.
 ELITE ENTERTAINERS, THE.—Park Concerts, Birmingham (season).
 EUTERPEANS, THE.—Frizinghall Pavilion, Bradford.
 EXCELSIORS.—Olympian Gardens, Rock Ferry.
 FANTASTICS, THE.—Olympian Gardens, Cromer.
 FOOL IN PARADISE, A.—T.R., Bristol.
 FOR HIS KING AND THE GIRL HE LOVED.—Empire T., Holloway.
 FROM MILL TO MANSION.—Alex. T., Sheffield.
 GAITEIES, THE.—Pier, Fleetwood.
 GARROD, M. W. V.—Pavilion T., Weymouth.
 GAY BOHEMIANS, THE.—Bohemia, Broadstairs.
 GAY CABARET, THE.—Beach Pavilion, Bournemouth (season).
 GAY GARDOLERS.—Swanage.
 GAY LUTHERANS.—Pavilion, Richmond.
 GAY LORD QUEX.—Pier, Eastbourne.
 GAY SPARKS.—Palace Gardens, Stirling.
 GEMS, THE.—Pavilion, Tazewell Island.
 GENTLES, THE.—Coast Corner, St. Annes.
 GEORGIAN, THE.—Pier, Cleethorpes.
 GIPPIES AND THEIR JESTER.—Jephson Gardens, Leamington.
 GIRL OF MY HEART, THE.—Grand T., Brighton.
 GIRL'S GOOD LUCK.—T.R., Smethwick.
 GOSSIPS, THE.—Pav. Bridlington.
 GOSPODES, THE.—Pier, Penrith.
 THE LOVE AGAINST THE WIND.—Hippo, Ilford.
 THE ONE FAIR STEP.—Court T., Warrington.
 THE SECRET LOVER.—Bury and Rochdale.
 HIS INDIAN WIFE.—Grand T., Southampton.
 HOBBIERS.—Weymouth Pier, Southsea.
 HUMORISTS, THE.—Palace Pier, Southsea.
 IDEALS, THE.—Pier, Skelkin, L.O.W. (season).
 IMPROPER PETER.—Guernsey.
 IMPROPER PETER.—Aquarium T., Yarmouth.
 IN A MAN'S POWER.—Met. T., Bournemouth.
 IT'S NEVER TOO LATE TO MEND.—T.R., Stratford, E.
 LA COMEDIE ANGLAISE.—Tippitery and Mallow.
 LADY SLAVE.—Hippo, Margate.
 LES VIVANDIERS.—Rochester Gardens, Gravesend.
 LIFE FOR A LIFE.—Court T., Wigan.

LIFEGUARDMAN, THE.—Empire, Kilburn, N.W.
 LODGE-PERCY REPT.—Hip., Huddersfield.
 L.S.D.'S, THE.—Palace Gardens, Stirling; Montpelier Gardens, Cheltenham.
 LYRICS, THE.—Palace Pier, St. Leonards.
 MABEL MANNING.—Marina T., Lowestoft.
 MAD HATTERS, THE.—Pier, Morecambe.
 MARCH HARES.—Kureal, Harrogate.
 MARQUAND AND LEIGH'S REPT. CO.—O.H., Buxton.
 MARSH, ALEXANDER.—Knightsstone Pav., Weston-super-Mare.
 MERRY MASCOTS.—Gordon Promenade, Gravesend (season).
 MEXICANS, THE.—Pier Pav., Plymouth.
 MICK AND MEN.—D.P.T., Eastbourne.
 MIDNIGHT MAIL.—O.H., St. Helens.
 MIDNIGHT WEDDING, THE.—Hippo, Poplar.
 MIRACLE, THE.—Hippo, Manchester.
 MONTAGUE'S MOONSHANKS.—Pier Pav., Southport.
 MORTIMER, T. R. Oldham.
 NIGHTBIRDS, THE.—Pier Pav., Bognor.
 NORODIES, THE (LESLIE'S).—Pier Pavilion, New Brighton.
 NOMADS, THE.—Pier, Skegness.
 NO MOTHER TO GUIDE HER.—Mexborough.
 ONLY AN ARTIST'S MODEL.—Prince's T., Portsmouth.
 OPTIMISTS.—Sylvania, Clief.
 PERCY WILLIAMS' REPT.—G.T., Nottingham.
 PHANTOMS.—Victoria Pier Pavilion, Colwyn Bay.
 POPPIES, THE.—Leas Pavilion, Folkestone.
 PRESTON'S POPULAR PIERROT.—Pav., Withersniece (season).
 PRINCE AND THE BEGGAR MAID.—Hippo, Croydon.
 P.S. AND Q'S, THE.—Princess Pier, Falmouth.
 PURPLE POMS, THE.—Southsea.
 QUEEN FOR A WIFE.—T.R., Sheffield.
 QUEEN OF THE REDSKINS (S.).—Staford.
 QUEEN'S COURTIER.—Pavilion, Llandrindod Wells.
 OUTER QUAKERS.—Seaford (season).
 QUINLAN OPERA CO.—Standard T., Johannesburg, S.A. (two weeks).
 RAGS, THE.—Arcadian Pav., Leeds.
 RANCHERS, THE.—Curragh.
 RED COAT, THE.—H. Ashton.
 REVERENDS.—Hunstanton (season).
 ROYAL DIVORCE, A.—Palace T., Preston.
 ROYAL ENTERTAINERS, THE.—Pavilion, West Kirby.
 SECOND IN COMMAND.—T.R., Swansea.
 SCARLETT.—Pav., Curragh.
 SCARLET PIERROT, THE.—Pav., New Brighton (season).
 SHERIDAN'S.—Picturedrome, Gosport.
 SHERIDAN'S.—Pier, Prince's T., Bradford.
 SO-AND-SO'S, THE.—Pier Pav., Redcar.
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 THORNE, F. M. Co.—Alex. T., Hull.
 TOMSON'S (DAVID) ENTERTAINERS.—Beach Pav., Aberdeen (season).
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 VAGABOND PLAYERS, THE.—Pageant Gardens, Norwich.
 VALENTINES, THE.—Paddock Gardens, Guildford.
 WAGNER, GRACE.—Prince's T., Blackburn.
 WEST END DANDIES.—Sandyland's Pav., Morecambe (season).
 WHAT WOMEN WILL DO FOR LOVE.—T.R., Sunderland.
 WHIMSICALS, THE.—County Alfresco Gardens, Wandsworth Common.
 WHITE GIRL SLAVE, THE.—Lyric T., Hammersmith.
 WHITE SLAVE (N.).—Hippo, Bolton.
 WHITE SLAVE (S.).—Empire T., Barnsley.
 WHITE SLAVE OF THE STREETS.—Queen's T., Leeds.
 WITNESS FOR THE DEFENCE.—Brixton T., S.W.
 WHITTY VAN PRAIGH REPT. CO.—Grand T., Stockton.
 WOMAN HE WANTED.—Met. T., Glasgow.
 10.30 DOWN EXPRESS.—T.R., Birkenhead.

SUNDAY'S TRAIN CALLS.

By the courtesy of the various railway companies we are enabled to give the following particulars regarding the movements of theatrical and music hall touring companies travelling by rail to-morrow:

LONDON AND NORTH-WESTERN RAILWAY.
 The following companies will travel by the L. and N.W. route on Sunday next:—Moss' Empires' Minstrels, Glasgow to Liverpool; Palladium Minstrels, Bolton to London; Palladium Minstrels, Wolverhampton to London; Mad Hatters, Carlisle to Kingstown; "White Girl Slave," Preston to Kensington; "White Girl Slave," Preston to London; "Speckled Band," Salford to London; John Ridding Opera, Blackpool to Colwyn Bay; "Broken Heart," Runcorn to Keighley; "Midnight Mail," Stockport to Middlesbrough; "Girl Who Wrecked His Life," Manchester to Morley; "As Your Hair Grows Whiter," Salford to Dewsbury; "Man and Superman," London to Birkenhead for New Brighton; Herbert Darnley's company, London to Liverpool; Mid Pleasures and Palaces, Buxton to Blackpool; "Younger Generation," Manchester to Blackpool; "Witness for Defence," Birmingham to London; "10.30 Down Express," Coventry to Birkenhead; "Two Big Vagabonds," Birmingham to Manchester; "Fast Lynne," Birmingham to Rotherham; "Mill Men," Dublin to Sheffield; "Casey's Court," Accrington to St. Helens; &c.

NORTH-EASTERN RAILWAY.
 The following companies will travel over the above railway to-morrow (Sunday):—The Vacant Chair, Sunderland to Barnsley; The Crazes, Sunderland to King's Cross; "Cathy's Revenge," South Shields to Salford; "Angel of His Dreams," Newcastle to Castleford; "Outcast of the Family," Merton to Rochdale; Alice Weyman's company, Durham to Wakefield; "Miss Plaster of Paris," Uraworth to Altrincham; "Hindle Wakes," Tynemouth to Stockport; Daisy Lee Stars, Newcastle to Stockport; Chung Ling Soo company, Sunderland to Harrogate; The Elites, Horley to Skewen; "Singing Silver City," Newcastle to Glasgow; "Walkovsky" company, Whitby Bay to Aberdeen; "Woman He Wanted," Durham to Dundee; Captain Taylor's Monkeys, Newcastle to Ellyth; Opera Singers' company, Anfield Plain to Ashing-

ton; "What Women will do for Love," Shield Row to Sunderland; Dallas York's company, Hexham to Halthistle; "Break of Day," Hartlepool to South Shields; Linga Singh company, Bishop Auckland to Oldham; Chevalier company, Scarborough to King's Cross; "Holiday Revels," Middlesbrough to King's Cross; Geo. Carney's company, Bradford to Hull; "Ruin of a Countess," Cannoek to Newcastle; "Allah's Orchard," Hull to Grimsby Docks.

LONDON AND SOUTH-WESTERN RAILWAY.
 The undermentioned theatrical parties will be travelling over the above company's system to-morrow (Sunday):—Mr. Joe Peterman's "Station Master," Aldershot to Waterloo; Mr. Fred Kitchen's company, Kingston to Waterloo; "Alexander's Rag-time Band," Portsmouth to Kingston; "A London Outcast," Southampton to Sandgate; "Better Not Enquire," Brighton to Weymouth; "Racine Revel," Portsmouth to Newcastle; "Gaby Revette," Portsmouth to Hanley; "His Trollop Wife," Bournemouth to Southampton; Miss Betty Barclay, Bournemouth to Waterloo; "East Lynne," Bournemouth to Portsmouth; The Mexicans, Plymouth to Ilfracombe; "The Society Idols," Hamerton Court to Clacton-on-Sea; "The Valentines," Guildford to Stowmarket.

LONDON, BRIGHTON, AND SOUTH COAST RAILWAY.
 "Only an Artist's Model," Stratford to Portsmouth; "Better Not Enquire," Brighton to Weymouth; Miss Tennant's company, Brighton to Victoria; "Flag Station," Portsmouth to Victoria; "Girl of My Heart," Victoria to Brighton; "Gay Gordons," Eastbourne to Brighton; Benson's company, Brighton to Stratford; "Never Too Late to Mend," Portsmouth to Stratford; "Improper Peter," Portsmouth to Gt. Yarmouth; "Cap and Pals," Eastbourne to Brighton; "White Slave Victim," Brighton to Leeds; Bohemian Players, Portsmouth to Eastbourne; "Walls of Jericho," Hastings to Southend; "Doormats," Sheerness to Eastbourne; "Sherlock Holmes," Hoo-street to Guildford; "Chapman," Victoria to Brighton; De Villiers' company, Bognor to Scarborough.

DRAMATISTS WARNED.

The "Author" recently published the following "Warnings to Dramatic Authors":—

1. Never sign an agreement without submitting it to the secretary of the Society of Authors or some competent authority.
2. It is well to be extremely careful in negotiating for the production of a play with anyone except an established manager.
3. There are three forms of dramatic contract for plays in three or more acts:—
 (a) Sale outright of the performing right. This is unsatisfactory. An author who enters into such a contract should stipulate in the contract for production of the piece by a certain date and for proper publication of this name on the play-bills.
 (b) Sale of performing right of a licence to perform on the basis of percentages on gross receipts. Percentages vary between 5 and 15 per cent. An author should obtain a percentage on the sliding scale of gross receipts in preference to the American system. Should obtain a sum in advance of percentages. A fixed date on or before which the play should be performed.
 (c) Sale of performing right or of a licence to perform on the basis of royalties (i.e., fixed nightly fees). This method should be always avoided except in cases where the fees are likely to be small or difficult to collect.
4. Plays in one act are often sold outright, but it is better to obtain a small nightly fee if possible, and a sum paid in advance of such fees in any event. It is extremely important that the amateur rights of one-act plays should be reserved.
5. Authors should remember that performing rights can be limited, and are usually limited,

by town, country, and time. This is most important.

6. Authors should not assign performing rights, but should grant a licence to perform. The legal distinction is of great importance.

7. Authors should remember that performing rights in a play are distinct from literary copyright. A manager holding the performing right or licence to perform cannot print the book of the words.

8. Never forget that United States rights may be exceedingly valuable. They should never be included in English agreements without the author obtaining a substantial consideration.

9. Agreements for collaboration should be carefully drawn and executed before collaboration is commenced.
 As the law stands at present, an agent who has once had a play in his hands may acquire a perpetual claim to a percentage on the author's fees from it. As far as the placing of plays is concerned, it may be taken as a general rule that there are only very few agents who can do anything for an author that he cannot, under the guidance of the Society, do equally well or better for himself. The collection of fees is also a matter in which in many cases no intermediary is required. For certain purposes, such as the collection of fees on amateur performances, and in general the transaction of frequent petty authorisations with different individuals, and also for the collection of fees in foreign countries, almost all dramatic authors employ agents; and in these ways the services of agents are real and valuable. Authors are warned against agents who profess to have influence with managers in the placing of plays, or who propose to act as principals by offering to purchase the author's rights. In any case, in the present state of the law an agent should not be employed under any circumstances without an agreement approved of by the Society.

TRINITY COLLEGE OF MUSIC.

Miss Maud Agnes Winter, assisted by Mr. Charles Copland, Mr. Harry Gray, and Mr. Edward Mitchell, gave a pianoforte recital on Monday last, 23rd inst., at five o'clock, which was well attended. The lady is a very brilliant and clever performer, although her selection of pieces might have been more interesting. However, some of them served to display Miss Winter's remarkable command over the keyboard, which is really wonderful. She made quite a sensation in the two piano solos by Debussy, and also in the "Totentanz," Paraphrase on "Dies Irae" (Liszt), with organ accompaniment by Mr. Harry Gray, a truly astonishing feat of musical gymnastics, if we may be allowed to use such a term, but it seemed to give great satisfaction to her hearers, who were quite electrified with astonishment. Mr. Charles Copland delighted the audience with some songs by Arthur Somervell, the one entitled "O let the solid ground" being the most pleasing. A little piece by C. Bambridge, named "Gavotte in E," was decidedly pretty, and it was charmingly played by Miss Winter, the concert giver.



(Photo by Bassano, Ltd.)

MISS CHRISTINE RAYNER

(in "The Yellow Jacket," Duke of York's Theatre).

The above is a portrait of Miss Christine Rayner, who has been much complimented upon her performance, at a few minutes' notice, of the principal lady's part of Plum Blossom in "The Yellow Jacket" at the Duke of York's Theatre, during the sudden indisposition of Miss Sheila Hayes. Miss Rayner has done good work as a leading juvenile, playing the leading lady with the late Mr. Edward Terry for a long time, and was one of the best Sweet Lavenders in Pinner's famous play. She has toured twice in America and played the principal parts in the first company to go fully across Canada to the Pacific. She was recently a good understudy of Miss Marjorie Maude in "The Blindness of Virtue," and she also played successfully in America in a version of Mr. Compton Mackenzie's famous novel, "The Carnival." She was charming, too, as the Girl in "The Toy-maker of Nuremberg."

Mr. Hugh Toner will sell by auction at 20, Queen Anne-street on Friday a large stock of scenery, scenic effects, stage properties, and costumes, from the Shakespeare Theatre, Liverpool.

One must know one's Frenchman, and, as far as one may know of women, one's Frenchwoman, to understand the psychology of "Le Secret," which was performed at the New Theatre on Monday. In an English setting a more direct solution and not so great an importance as attaches to a pre-nuptial liaison would be probable. The sentiment of the piece is, of course, purely French, and it was evident from an occasional misplaced laugh that it was not always understood. Mme. Simone, who looked very sweet in her first dress, but "fat and forty" in her second, was quite delightful as Gabrielle, and was splendid in the terrible scene of confession and abasement. M. Garry was a most manly and sympathetic husband, and the whole company was excellent individually and in ensemble.

Provincial Managers—

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MUSICAL GENIUSES.

TO THE EDITOR OF THE ERA.

Sir,—Pathologically speaking, may I venture to call attention to the "fatal gifts" that a musical genius invariably inherits from his progenitors. They provide somewhat sad reading. For instance, the peculiarities and the eccentricities of Beethoven were the despair of his relatives as well as the despair of his friends. He was deaf, absent-minded, troublesome and litigious. His health was invariably bad, and he suffered from chronically weak eyesight. His death was due to dropsy, a manifestation of something vitally wrong, rather than a disease in itself. Beethoven's father, it may be mentioned, was a man of convivial habits, but, in extension, it may be pleaded that he was also a "tenor singer."

Mozart clearly was a victim of the neurotic diathesis, and doubtless inherited from ancestors, who had manifested nerve maladies of an epileptic character. Mozart, it is said, swooned frequently, and became partially paralysed, and ultimately died of brain disease!

He, too, like Beethoven's father, was fond of convivial society, perhaps "convivial excesses" were a more fitting expression.

Sebastian Bach was another genius who had to contend against a fatal inheritance of nerve disturbance. He was short-sighted, and later became blind, and subsequently was stricken down with apoplexy, from which attack he never recovered. His family (twenty in all) suffered terribly, pathologically speaking. One was an idiot and another was more than half insane.

Surely, sir, a case like that furnishes a melancholy and a distressing proof of the utter incapacity of men of genius to perpetuate the genius that has made them famous! Consistently enough what has been said of musical geniuses may be said of famous actors and actresses, to wit, Kean, Booth, Kemble, and the famous French actress, Rachel, who (so it is said) was a "bundle of nerves." Judging by his signature, Shakespeare himself must have suffered from a nerve disturbance, or at least a neuropathic aspect seems to be clearly visible, but I am not pressing this incident in order to establish any definite conclusion, although one cannot help noticing the neuropathic aspect visible in Carlyle's signature and Carlyle's own mother once remarked that Tam was "grey ill to thole." He died without issue, as did Ruskin and Balzac.—Yours faithfully,

Glasgow.

The Court Theatre will be occupied by ladies for a week in October, when a series of plays bearing on the woman's movement will be produced. All the staff in front will be female, but that behind the curtain will be composed of mere men.

Under the auspices of the Actresses' Franchise League and the Divorce Law Reform Union, Miss Gertrude Kingston will take the chair on the afternoon of Friday, July 4, at the Portman Rooms, at a meeting which will be held to urge the need for reform in the present law of divorce.

MOTOR NOTES.

It is a long lane that has no turning, and it seems a long day's tour that finds no satisfactory luncheon and night stop. True; but what does the word satisfactory mean, and how can any hostelry hope to so arrange its facilities that even a fair proportion of motorists are satisfied? What elements enter into satisfactory service as viewed by the guest? The most important are cleanliness, good food well cooked, and a fair bill for service rendered. The first item, cleanliness, is well taken care of by the great majority of hotels and restaurants. This was not true ten years ago, and the improvements may be placed directly to the credit of touring. The average tourist is accustomed to scrupulous cleanliness in his home and in the large metropolitan hotels which he patronises. As he tours through the land, stopping at the small inn in the country, the large hotel in the small city, or the resorts in the mountains, at the seashore or on the Lakes, he demands the same degree of cleanliness that he is used to. He gives voice to his complaint, and the proprietor quickly accedes to the demand. Good food, well cooked, is a subject that is handled so differently in the thousands of establishments under discussion that it is hard to strike a fair average and describe it. It is always absent when cleanliness is absent; but, unfortunately, does not always accompany cleanliness. In general, however, there is not a great deal of cause for complaint on this score among establishments that ostensibly cater to the automobile trade. What dissatisfaction there is usually arises from the fact that the proprietor endeavours to make his menu too elaborate. Too often one hears the boast that the tourist passing through Tiddieharbour, Newhamptonshire, has at his command as great a choice of viands as at the St. Reckless or the Walled-off. The choice may be there, but quality invariably suffers under the load of quantity.

The tourist per se is bent on pleasure, the pursuit of health, or both. Whichever reason accounts for his presence in a hotel, he will, in 90 per cent. of the cases, care more that the eggs and vegetables served to him are strictly fresh than that a choice of fancy salads is offered, or that three varieties of oysters, of doubtful birthplace, head the menu. It would surprise many hotel men to hear the comments of the returning tourist on this question. The form of remark may vary slightly, but the intent is almost invariably the same. A fair example is "I can certainly recommend the Red Oaks at Joneshaven, because you can count on getting delicious fresh milk, butter, eggs, and vegetables. They never serve frozen mutton, and although the choice of dishes is not large everything is good." A number of hotel men are coming to realise this, particularly those with the smaller establishment, and in consequence are building up a reputation of the most lasting character among those who will come back. With an excellent average of cleanliness and a good average of food, what more can a tourist ask? He can ask that he be charged a fair price only for accommodations received, and can rightfully demand that his bill shall be on the same scale as that of those guests arriving same automobile. This demand is too often not granted, and, unfortunately, the evil practice seems to be spreading rather than diminishing. There can be but one of two results, either the touring game will sicken and die, or travel and trade will naturally gravitate to those localities and hostleries where the tourist may expect a square deal. Never was there a more flagrant example of killing the goose that laid the golden egg than this system of charging all and a little bit more than the traffic will bear. There is a small percentage of tourists who are willing to pay 8, 10, 12, and even 15 dollars a day, but it is a very small percentage and only a few of these will "come back." This latter is the important feature, as every hotel man knows the comfortable feeling engendered by the repeat order for the same rooms next summer. Without this clientele the necessity for expensive advertising arises, in order to attract a new line of victims to foot the bills. No man likes to feel that he has been "stung," and no man is so rich that he cares to pay 10s. for a 5s. room, or 7s. 6d. for a 2s. 6d. lunch. He may not voice his protest, but the feeling of resentment is there. This brings up the most important point of all. Your tourist may merely resent being overcharged, provided he knows all the other guests are doing to the same tune, but he will never forgive or forget the downright swindle of being charged a tariff and a half because he arrives in overalls and goggles. There is a good and legitimate reason why concessions in price should be made to "the cloth," and why a special rate should be allowed commercial travellers, but is there any special reason why Mr. Jones and his wife should step out of the train and spend the night at the Manse for 12s. 6d., while Mr. Smith and his wife in the next room will be relieved of £1 before re-entering their 16 h.p. two-seater in the morning? Mr. Smith probably does not know about this trifling distinction, and will only grumble a little at the extortion. Next week, however, he and Mrs. Smith find the Manse the only place to stop in order to avoid a night on the train. They are assigned to the same room, and

in the morning he calls for his bill while looking over the time-table. At first he thinks that the rate has dropped to 12s. 6d.; next, he realises that, instead, the rates went up last week because he bore the stamp of automobiling fraternity; thirdly, he once and for ever cuts the Manse off his visiting list; fourthly, he tells his experience to all his friends; and, lastly, he makes up his mind that there are certain drawbacks to touring that spoil the game for him. One of the dangers of this disease is that the infection is spreading to all classes of establishments.

On the Continent the same double scale is often met with, but conditions there are improving, and hotel proprietors are awaking to the realisation that the goose must be given a square meal and a square deal if she is to continue depositing that golden egg. This great white light has been seen by the foreign Bonifaces, mainly on account of the admirable system developed by the Touring Club de France. With its hundreds of thousands of members it wields an influence that compels the respect and obedience of the hotel fraternity. The appointments of the club are based on merit, and are divided into two classes—the excellent or highly recommended, and the good or just recommended. Every appointee, in addition to reserving rooms and allowing a slightly lower rate to members of the organisation, must also file with the club a detailed and satisfactory list of rates charged. The results of this rule is well shown in the case of an English tourist, a member of the club, who felt that he had been overcharged at one of the appointed hotels. Upon returning to Paris he mentioned the incident at the club's headquarters, and displayed his receipted bill. The clerk in charge examined his files, computed the correct bill, and insisted on then and there returning to the tourist 13 francs, the amount of the overcharge. The next day a representative of the club repaired to the hotel in the south of France, collected the 13 francs, and removed the sign denoting official appointment. Why cannot a similar work be carried out in this country? In the first place, conditions are changing too rapidly, new touring fields are being opened up, others are falling into disrepute because of poor roads, new hotels are constantly being built, and old ones allowed to run down. In the meantime, the owners are changing, the proprietors are changing, and the managers are changing. This constant shifting and development militates against the establishment of any permanent supervision by an outside body.

Men of wealth are comparatively few, but men of moderate means form a vast host, and this great army is fast joining the ranks of automobile owners. Probably 75 per cent. of these automobilists are not tourists; some have tried it, only to give up on the score of expense alone; the others are deterred from tasting the joys of touring by the known experience of the first class. The joys of touring! Surely, they are very real, and certainly there is no more delightful way of spending the week-end or the vacation than idling through the country with no fixed schedule. The touring field is hardly scratched as yet, and under present conditions, what scratches these are, are being effaced by those who would benefit most from having the field thoroughly ploughed and seeded for the harvest, which would surely be a bountiful one.

The Recent Derby.

Now that the sensations of the recent Derby have subsided, we can take a broader view of things that were, apparently, unnoticed at the time. One of these is, undoubtedly, the extraordinary increase in the number of cars used this year compared with former years. When one remembers that it is only a matter of a decade ten short years ago, that a motor-car at the Derby was a curiosity, we can understand better the tremendous progress made by the motoring industry in that period. At the Derby this year everyone seemed to own a car. The private cars turned out in great style. Taxis and other motor vehicles were by no means scarce. Indeed, one might almost say that it was the horse vehicle that one chiefly had some difficulty in finding. What this means to the motoring industry can be easily imagined. This extraordinary increase in the number of cars is in spite of the fact that the price of petrol has reached a point almost of extortion. What will happen when any good and reliable substitute for petrol is produced at a cheap rate can be best imagined.

The Motor 'Bus.

There was another point about the Derby that was really remarkable, and that was the very large number of motor 'buses to be seen on the course. These motor 'buses will be seen in greater numbers on races in future. The usefulness of a motor 'bus is obvious. Every ounce of its space is utilised, and there is no waste of ground. With the old horse char-a-banc the horses took up a considerable amount of room. Even when they were taken out of the harness and stabled some distance away, there was considerable difficulty in re-yoking them and getting away in good time. With the motor 'bus there is no such difficulty. The driver, when his turn comes, merely puts in the clutch and drives off. There is more roominess in the motor 'bus and many a 'busite, tired of sight-seeing on the top, descended the stairs and joined the party inside over a game of cards or a chat. The motor 'bus will be seen very much more in the country as a result of its brilliant success on Epsom Downs.

ROYAL COLLEGE OF MUSIC.

The concert given by the students of this institution on Thursday, 19th inst., was well attended and thoroughly enjoyed. It commenced with the Beethoven Quartet for Strings, in E flat major, Op. 127, and the interpreters were Elsie M. Dudding, Dora Garland, Eugene Goossens, and John Snowden. Of the four movements, the Finale, Allegro, was the most noteworthy. Two songs followed, one by Brahms, the second by Schubert, each well and artistically sung by Miss Marjorie Lockey. The piano solo, Sonata No. 13, in B flat major (Clementi), was in good hands; and Miss Nora Delany played with great precision and neatness of style. Mr. Richard Swan chose the song by G. Henschel, named "Young Dietrich," for his vocal display, but was not quite happy in his choice. It is somewhat too heavy and sonorous for his quality of voice. Next in programme came the Sonata for piano and violin, in A major, by César Franck, which was exceedingly well played by Miss Rosalie M. Stokes and Miss Ivy Wigmore, the fourth movement, Allegretto poco mosso, being the most effective. "Le Nil," song, by Xavier Leroux, and accompanied on the violin by Miss Jessie Stewart, greatly pleased the audience. Miss Eva Lamond has a very good voice, and uses it with skill and due regard to tone gradations. The organ solo, "Introduction and Passacaglia," in D minor (Max Reger), was entrusted to Mr. Guy F. Harrison, and he succeeded well with his task, bringing out the tone of the magnificent organ to great advantage. This work brought the concert to a conclusion. The accompanists were Miss Constance Stockbridge and Mr. H. Arnold Smith.

For to-morrow's Sunday afternoon "Special" concert at the Albert Hall, the Schulz-Curtius and Powell concert direction announce Mlle. Destin and M. Gilly, of Covent Garden fame; Mr. Morgan Kingston; and M. Klicka, the Bohemian harpist, whose astonishing feats of virtuosity have obtained for him an enviable position in the musical world. Amongst those who have appeared at these concerts are Mme. Melba, M. Kubelik, Miss Maggie Teyte, M. Kreisler, M. Backhaus, Miss Alma Gluck, and M. de Pachmann.

"THE ERA" NEWSPAPER.

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F. C. (Skegness).—You can get the old farces you mention from the John Dicks Press, 8, Temple-avenue, London, E.C.

E.—Kirkley's Apartment Directory can be obtained from Samuel French and Co., Ltd., 26, Southampton-street, Strand.

Miss C. HARTLEY (Ardrossan).—If you address a letter to her, care of "The Era," we will announce it in our letter-box columns. We do not charge for our information.

L. M. (St. Leonards).—There is no royal road to the stage. As a preliminary you might join a club of local amateurs. In London there are several schools where many of the essentials of acting are taught. Unless you are decidedly gifted, avoid the profession of an actor.

BIRTHS, MARRIAGES, & DEATHS.

The charge for inserting in "The Era" an announcement of a Birth, a Marriage, or a Death, or an "In Memoriam" notice, not exceeding twenty-four words, is One Shilling and Sixpence.

As a guarantee of good faith, the name and address of the sender must accompany each notice.

BIRTHS.
ASHTON.—June 25, at 10, Holmdale-road, West Hampstead, to Mr. and Mrs. Algernon Ashton—a son.

CELLIER.—On June 23, at Edgcombe Cottage, Broadstairs, to Mr. and Mrs. Frank Cellier, jun. (Florence Glossop-Harris)—a daughter.

HILL.—On June 17, at 6, Dryden-mansions, Queen's Club-gardens, W., to Mr. and Mrs. Rowland Hill (Dulcie Verney), a daughter. All doing well.

LUCK.—On June 24, at 44, Cowley-mansions, Cowley-road, Brixton, to Mr. and Mrs. Oscar Luck (Rose Atherton), a daughter. Both doing well.

DE REEDER.—June 24, at 13, Ranelagh-gardens, Barnes, to Mr. and Mrs. Pierre de Reeder—a daughter.

MARRIAGES.
GILES—HIGHAM.—June 19, at St. Mark's, Kensington, Violet Mary Belinda, daughter of Mr. Fred Higham, to Percy Edgar Giles.

LANCASTER—PERFITT.—June 21, at St. Paul's, Avenue-road, N.W., by the Reverend G. A. Ford, vicar, M.A., of Gladstone, daughter of Mrs. Lancaster-Wallis and the late John Lancaster, of Harpurhey, Manchester, and Lancaster-gate, W., and stepdaughter to Walter Reynolds, L.C.C., of Sefton Lodge, Netherhall-gardens, N.W., to Frank Perfitt, son of James Clement Perfitt, architect, late of Norwich.

MARTINETTE—DOUGLAS.—On June 23, at the Registry Office, All Saints, Will Martinette, of the original Martinettes, to Hilda Douglas, of Manchester. Thanks to mother, father, and brother Fred and friends for congratulations and presents.

DEATHS.
HAMILTON.—June 14, in New York, John Angus Lushington Moore Hamilton, only son of the late Captain John Angus Lushington Hamilton, 2nd West Indian Regiment, and of Lady Piner.

MACKAY.—At 14, Bridge-lane, Perth, N.B., on Wednesday, 18th inst., Andrew Mackay, after long suffering, aged 82. The beloved father of Mr. R. Mackay. Deeply mourned.

MURPHY.—June 18, at Blackpool, C. W. Murphy, song writer, aged 38.

IN MEMORIAM.
HARRIS.—In memory of the late Mr. F. D. Harris, who died July 1, 1912, at the Baring Hall Hotel, Grove Park, S.W., born July 30, 1842.

HILL.—In memory of Tom (Hamilton) Hill, who died June 26, 1910. Never forgotten by his loving wife and son, Beatrice and Colin.

BIRTHDAYS OF THE WEEK.

We wish the following ladies and gentlemen many happy returns of the day:—

G. M. Polini—Saturday, June 28.
Madge Carr—Saturday, June 28.
Dolly McCalla—Saturday, June 28.
Dolly Robson—Saturday, June 28.
Charles Darrell—Sunday, June 29.
John Coates—Sunday, June 29.
Charles Bignell—Monday, June 30.
Isla Garnet Vayne—Monday, June 30.
J. F. Preston—Monday, June 30.
Tom McNaughton—Tuesday, July 1.
J. Maundy-Gregory, Tuesday, July 1.
H. J. Worswick—Tuesday, July 1.
Harry Kenyon—Tuesday, July 1.
Cyril Harrison—Wednesday, July 2.
Eugene Stafford—Wednesday, July 2.
Ray Maskell—Wednesday, July 2.
Mary Moore, Thursday, July 3.
Grace Arundale—Thursday, July 3.
Butler Stanhope, Friday, July 4.
J. Charles Ineson, Friday, July 4.

The eulogies conferred by the press on that most interesting play, "Typhoon," have been fully justified, for it continues to draw crowded houses to the Queen's Theatre, and will reach the hundredth performance on Monday. Mr. Laurence Irving has been inundated with unsolicited appreciations of his wonderful impersonation of the leading character.

Mr. W. J. Andrews, deputy manager of the Prince of Wales Theatre, Birmingham, having sent a telegram to the Prince of Wales at Windsor on Monday, asking him to accept the best wishes of Birmingham players for many happy returns of his birthday, received the following reply:—"I am desired by the Prince of Wales to thank you and players of Birmingham for kind telegram of good wishes.—Esquerry."

Miss Mary Frances Bumpus, professionally known as Miss Frances Allitson, of 20, Queen's-terrace, St. John's Wood, N.W., the well-known composer, her most popular songs being "There's a land," "Sunset and dawn," and "Break, Diviner Light," and the composer also of some piano and orchestral works, has left estate of the gross value of £23,364 8s. 3d., of which the net personalty has been sworn at £23,204 2s. 1d.

"I'll swear upon that bottle."

—Tempest, Act ii., Scene ii.

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—Henry VI., Act ii., Scene iii.

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SATURDAY, JUNE 28, 1913.

CENSURING THE CENSORSHIP.

There is no pleasing some people. A grievance they want, and a grievance they will have. Do what they desire, and they are injured because you rob them of an excuse for grumbling. These remarks apply to Mr. GRANVILLE BARKER's recent letter to the "Times" on the subject of Mr. LOUIS N. PARKER's play "Joseph and His Brethren," which, as everyone has heard, the Lord Chamberlain has licensed for production at His Majesty's Theatre in the autumn. "Less than four years ago," wrote Mr. BARKER, "the then Examiner of Plays gave evidence before the Select Committee to this effect:—

"Question 526.—Is it a rule of your office that Scriptural plays, or plays adapted from Scripture, are ineligible for licence in Great Britain?—That has always been the custom and the precedent.

"527.—That is the rule?—Yes.

"You state that specifically?—Yes." "Has this rule been altered?" asks Mr. BARKER. The question is, to put it mildly, superfluous. It is obvious to the most primitive intellect that the fact of the rule having been altered is demonstrated by the action referred to. The Censorship, which reflects public feeling, does not stand still. It moves with the times. There was a time when "La Dame aux Camélias" was on the list of forbidden plays, and Mr. MARTIN HARVEY has testified to the fact that, while a play called "Joseph of Canaan" which he submitted to the Censor eleven years since was then refused, a play "in the same category" entitled "Great Possessions" was at once licensed by that official five years after. Times change, and the Censorship changes with them. And yet some people complain!

"What is the position," Mr. BARKER goes on to ask, "of those managers and authors of Scriptural plays who have had during the last ten years (say) all rights in their property made null and void and all chance of profit destroyed, while they now see another manager and another author favoured with a clear start and an empty field? . . . Is it not a little unfortunate that this rule should be broken, or this exception made, in favour of two of the Censorship's most ardent supporters?"

With regard to the first question, with its rather unkind insinuation of unfairness, any writer who happens to be ahead of his age is certainly to be pitied. If Mrs. APHRA BEHN had flourished in Puritan times her "realistic" plays would have had to lie on the shelf until the Restoration. The suggestion that the Lord Chamberlain has shown favour to Mr. LOUIS PARKER and Sir HERBERT TREE because they are "ardent supporters of the Censorship" is absurd. But the question has point, nevertheless.

In all businesses and professions a good deal of importance attaches to character and reputation. So much depends on the way a thing is done that, as a practical man, the Lord Chamberlain has to make distinctions. He knows perfectly well that Sir HERBERT TREE and Mr. PARKER will deal with him reasonably and sensibly. He has been made aware by experience that there is another class of author and manager which clings desperately to indecencies of dialogue, however trivial and unimportant they may be in relation to the piece as a whole, and will not accept a compromise. No, they say, my work—with a capital W—is sacred. Not a jot or tittle shall you touch. Better

that the play shall be prohibited—which will give it, by the bye, an advertisement altogether in excess of its intrinsic merit—than that a line or even a word should be suppressed. Naturally, the Lord Chamberlain, acting not as a theorist, but as a practical man with a duty before him, uses his discretion. In the old days, Mr. PIGOTT refused to license to certain managers any play which might be treated objectionably, because he knew by experience that they would treat the piece in the most objectionable way possible.

How easy it is to do this was shown in the case of "Monna Vanna," about which Mr. WILLIAM ARCHER and other advanced critics were so enthusiastic when it was produced. As our readers may remember, the main situation of the play is the bribing of an adventurer to raise the siege of a city by sending a woman to see him in his tent, he having an inclination towards her. Now this situation, repellent as it is to any masculine mind, might have been treated from a purely sentimental point of view, and treated dramatically and inoffensively. But, in order to accentuate its sensual side, the important stipulation was added that she should come "naked, under a cloak." All the "beautiful" language in the world—and some of MAETERLINCK's lines are very beautiful—will not alter the essential fact of this suggestive arrangement. When beautiful ladies call on rascals at night-time to endeavour to soften their hearts by eloquence and logic alone they do not usually present themselves in what the late ARTEMUS WARD called "the skandalous costum of the Greek slavi."

Now it is just this sort of thing that the Lord Chamberlain has learnt that he has to expect from the "realists" and the "reformers." One of the scenes in the life of Joseph is that between the astute Hebrew and the wife of Potiphar.

Now there are two ways in which this Potiphar's wife incident may be treated—the respectable and the realistic way. The wisdom of Joseph, his loyalty to his master, and his respect for Divine law may be elaborated in eloquent and elevated style; or the sensual side may be dwelt upon by showing Joseph, not "naked under a cloak," but naked without one, the garment in question having been taken forcible possession of by Mrs. Potiphar. As to which way the "Monna Vanna-ites" would treat the incident there can be little doubt; nor can there be any, either, that Sir HERBERT TREE and Mr. PARKER would deal with the interesting chapter of old Hebrew history in a manner that would not offend either the patriotism of the Jewish population or the propriety of a Christian audience. Let us hope that Mr. GRANVILLE BARKER and his friends will not imitate the suffragists and burn down St. James's Palace as a protest against the licensing of Mr. PARKER's piece. As it is, there is no pleasing them. When the Censor is severe they don't like it; when he advances and improves they are not happy. But, for the satisfaction of our readers, we may mention that the Censor refers all cases of doubt and difficulty to an Advisory Board composed of Mr. S. O. BUCKMASTER, K.C., M.P., Sir EDWARD CARSON, Sir S. B. BANCROFT, and Mr. WALTER RALEIGH, and that "Joseph and His Brethren" has been read and reported favourably upon by one of the greatest dignitaries of the Church of England.

A DRAMATIST ON PLAY LICENSING.

TO THE EDITOR OF THE ERA.

Sir,—Mr. Granville Barker and Mr. Martin Harvey are most unkindly pressing the Lord Chamberlain to give the rule whereby he is guided in licensing or refusing to license plays. In my letter to Mr. Herbert Samuel at the time of the Censorship Committee, after giving innumerable instances and reasoning from them, I explained the rule of the Censorship in the matter of doubtful plays.

"In a later paper ('Foundations of a National Drama'), after giving further instances and reasoning from them, I again explained the rule. I said: 'Now it has been constantly and abundantly shown that the licensing of a play does not depend upon its morality or immorality, but upon the question whether or not any considerable and influential body of playgoers want to see it. A moment's reflection on the matter will convince the Censorship that this is the invariable rule which guides its final decisions.'

"Do a small number of intellectual playgoers wish to see Sophocles, Shelley, Ibsen, Maeterlinck, Brieux? They can be safely defied. The licence may be refused. Do a large number of careless and thoughtless amusement-seekers wish to see some farago of nasty nonsense? They cannot be defied. The licence must be given at once."

"After my letter to Mr. Herbert Samuel, Sophocles, who had been persistently blackballed, was admitted (I should imagine, to his surprise and discomfort) by the Lord Chamberlain to the companionship of the authors of the latest musical comedy and the latest dirty farce. But the rule of the Lord Chamberlain in licensing plays remains, as I have stated it above, and I shall wait with great curiosity to see whether Mr. Granville Barker and Mr. Martin Harvey succeed in inducing the Censorship to say whether or not it has any other rule in licensing plays."—Yours faithfully, HENRY ARTHUR JONES.

Reform Club, June 21.

So great has been the success of the French Society matinees inaugurated by M. Maurice Froyer and Mlle. Marguerite Scialli at Marble Arch House, and known as the "Mardi de Comedie," that a second series will be given in the autumn, beginning in October. The final performance of the spring series will take place at Marble Arch House on Tuesday, at 3 o'clock, when the talented French artiste, Mlle. Gina Palermo, will appear in a scene from a well-known French revue; M. Maurice Froyer will sing some "Chansons Nouvelles"; and M. Maurice Allou will give "Le Cadeau." In addition to the programme will include a comedy produced at the Comedie Francaise on June 1st, in which the four rôles will be played by MM. Renato Mariani, André Cernay, and Mlle. Gladys Salomon and Marguerite Scialli. Other items will be a "Dance des Chaises," by Mlle. Isele Krani, with an impromptu by Mlle. Scialli and M. Froyer.

"PASSPORTS, PLEASE."

Play, in One Act, by the late W. Yardley and B. C. Stephenson, arranged by Cyril Hogg. Produced at a matinee at the Little Theatre, on Tuesday, June 24.

Mrs. D'Arcy Miss Gertrude Kingston
Mr. Sinclair Mr. Norman McKeown
Pattison Mr. R. C. Harcourt
Mr. Coleman Mr. Thomas Sydney
Captain Shmirloff Mr. E. Vassall Vaughan
Police Officers Mr. J. Thomas
Mr. W. G. Wyatt

The above amusing and effective little piece was produced at the Little Theatre on Tuesday, at a matinee in aid of the funds of the Gordon Hospital. In a waiting-room at a railway station on the Russian frontier, Mr. Coleman, M.P., is detained on suspicion of his being a swindler who has stolen the passport to which his name is attached; and there is a very comical scene, in which he endeavours in vain to assert his personal importance in opposition to the peremptory and despotic method of a Russian officer. Then appear upon the scene Mr. Sinclair, a King's messenger, and a "flighty," inconsequential lady, Mrs. D'Arcy, who, it turns out, has left part of her luggage and her passport at the station at Berlin. Hearing that Coleman has been personally examined by the police in consequence of their suspicions, feeling very much afraid that similar treatment may be extended to herself, and being anxious to get to St. Petersburg to be present at a wedding and show a new dress, Mrs. D'Arcy accepts Sinclair's offer to impersonate his spouse, from whom she has only just been divorced, and travel on her passport. Sinclair learns that Mrs. D'Arcy is a widow, and as he is greatly fascinated by her, he ends by proposing to make her his wife in earnest. She surrenders to his enterprising wooing, the bell rings, and they rush out to catch the train to St. Petersburg.

The sketch went with great spirit, being made the most of by a very clever cast. Miss Gertrude Kingston played Mrs. D'Arcy with great vivacity, and with the aristocratic style which she so eminently possesses. Mr. Norman McKeown was agreeable and alert as Sinclair; and Mr. Thomas Sydney contributed a capital bit of broad comedy as the pompous and irascible Mr. Coleman. Mr. E. Vassall Vaughan was an angry and authoritative Captain Shmirloff; and Mr. R. C. Harcourt gave a neat performance as Sinclair's valet. The programme also included the play, in one act, by Carl St. Amory and Herbert de Hamel, called "A Swan Song," performed by Mr. Eille Norwood, Mr. John Howell, and Miss Ruth MacKay, and contributions from Mr. Harry Lauder, who had the usual enthusiastic reception, and Mr. Borgia Oumiroff. Also announced were Miss Wish Wynne, Miss Iris Hoey, Miss Phyllis Dare, Mr. and Mrs. Dennis Drew, Mr. Maurice Harvey, and Miss Dorothy Minto.

THE AUTHORSHIP OF "THE ONLY WAY."

TO THE EDITOR OF THE ERA.

Sir,—In the obituary notices of my old friend, Freeman Wills, the authorship of "The Only Way" has been ascribed, almost universally, to his sole pen. Before that impression becomes quite indelible, I think it well to state that several fingers were immersed in that dramatic pie, and that the finger that wrote the play was mine. For more than twenty years Freeman Wills and I were working at plays together, and always with the same division of labour—the constructing, I writing; he providing the skeleton, I accommodating the skeleton with flesh, and, I hope, a little blood. I was not at all ambitious of theatrical renown, and from the first my share in the collaboration was unconfessed. When, however, "The Only Way" surprised us both by revealing a great actor, and by becoming famous itself, Freeman Wills thought it right to let my light shine a little. He wrote to "The Era" acknowledging my collaboration, suppressed till then "for professional reasons." In "Who's Who" for many years past I have claimed my share in the work, and in theatrical circles, I think, it is fairly well known. Mr. Martin Harvey, my old and dear friend, knows it quite well, and I think the time has come for him to put his knowledge on the bill of the play. On the programmes of "After All" he did ascribe the authorship to Freeman Wills and Frederick Langbridge, authors of "The Only Way"; but, after all, "After All" was not the place to do justice. Almost every successful drama is haunted by a shadowy being who believes himself its author, and I am unwilling to rank as the ghostly father of "The Only Way." If anybody cared to see a good bit of the original manuscript—named, by the way, "Sainte Guillotine," with a tentative second title "The Jackal"—he could see it in my house, and in my hand. I am, Sir, your faithfully,

FREDERICK LANGBRIDGE,

Canon of Limerick.

St. John's Rectory, Limerick, June 21, 1913.

SHAKESPEARE READING SOCIETY.

The Shakespeare Reading Society, of which Sir Herbert Tree is president, gave on Friday night, the 20th inst., at the headquarters of the Rangers (12th London Battalion), Chelms-street, a performance of "A Midsummer Night's Dream," on a draped stage, the tapestries having been lent for the occasion by Mr. Chas. Fry. Mr. Orlando Barnett, under whose direction the performance was given, appeared as Bottom, and his admirable embodiment of the part was greatly appreciated. He received excellent support from Mr. E. Beal Bantock as Quince, Mr. M. Wynter Robinson as Snug, Mr. J. Cook as Flute, Mr. A. Crichton as Snout, and Mr. Harry P. Corbin as Starveling. Theseus and Egeus had satisfactory representatives in Mr. W. Grant Oliver and Mr. W. Gilbert, while the Lyander of Mr. Walter Carter and the Demetrius of Mr. Lawrence Tanner were also praiseworthy. Miss Penelope Ikin was a pleasing Hermia, and Miss Marion King played with charm and vivacity the part of Helena. Miss Olga Hope was a sprightly Puck, Miss Cazalee Bloxam did well as Titania, and Miss Ethel Hollis as Oberon and Miss Maud James as Hippolyta made good use of their opportunities. The songs and dances by the fairies were deservedly applauded. Mrs. F. H. Corbin at the piano played Mendelssohn's music in excellent style.

The death is announced of Mme. Susanna Cole, a famous and popular vocalist of the Victorian era. She died in a nursing home at Horney in her 83rd year. In 1849 she made her debut at Exeter Hall in oratorio, and for twenty-five years was in the front rank of singers. In 1861 she was associated with Jenny Lind and Sims Reeves in a performance of "Elijah" at Exeter Hall, and after this time she frequently sang with Jenny Lind and deputised for her. In 1870 she married Mr. Wm. Offord, editor of the "Early English Musical Magazine," and on his death in 1896 Mr. Balfour, the then Prime Minister, made her a grant from the Royal Bounty Fund.

MR. H. A. JONES AS AN ESSAYIST.

The distinguished author of "Judah" has always wielded a sharp, discursive pen; and in his preface to "The Divine Gift," a play by himself, which has just been published by Duckworth and Co., he shows that he is still capable of pungent controversy. Nothing except complete reprinting could do justice to this "Dedication," which is addressed to Professor Gilbert Murray. It appears that Professor Murray, in an American paper last spring "accidentally buried" Mr. Jones, who is desirous of showing that he is not only alive, but kicking and "cunning of fence." He thrusts right and left, sometimes at the literary play and sometimes at the play which is merely photographic. He does not believe in the realistic modern drama.

"If I may whisper a caution to young and aspiring playwrights," he says, "Never choose for your theme a burning question of the hour, unless you wish merely for a success that will burn out in an hour. If you wish your plays to live, choose permanent themes and universal types of character."

He cares as little for doctrinal disputes as Galileo or Fragonard. The modern drama, he says:—

"Has become an eavesdropping photographic reporter, taking snapshots and shorthand notes. We may, without intending to depreciate it, call our present convention the eavesdropping convention—the convention which charges playgoers half-a-crown or half-a-guinea for pretending to remove the fourth wall, and pretending to give them an opportunity of spying upon actual life, and seeing everything just as it happens."

"Under the eavesdropping convention we have greatly gained in naturalness and sincerity of dialogue. Our light comedy still retains a good deal of vicious smartness, empty epigram, and funny triviality. But much of our modern serious drama is remarkable for honesty, directness, and simplicity of expression."

"The eavesdropping convention offers the dramatist fine opportunities for painting realistic character in terse, modern, shorthand dialogue; it gives him fine opportunities for irony, suggestion and interrogation. It tends to exclude passion and great emotion; it tends to exclude imagination; in its present development it is a foe to literature. It concerns itself to represent life; it has almost forgotten to interpret life."

He contrasts this method with one which he says "has given us the most successful plays of the last twenty years." The author of this kind of play

"may economise in both action and character. He may choose a story with a slight and simple action. He may a little unduly indulge his personages in the inveterate habit people have on the stage of dropping in; and he may a little hurry up his meagre events in a sequence which on examination is as unlike real life as melodrama itself, but which his adroit handling has shaped into a plausible and superficial resemblance to real life."

Mr. Jones has had his experiences, and has profited by them. The misfortune of not being able to get into touch with their audience, he remarks,

"befell the Hebrew prophets, and myself also when 'Michael and His Lost Angel' was produced. Though I had not suspected any rivalry between the play and a Lyceum audience. However, a second booring and hissing soon brought it home to me, and I have since been wary of approaching English playgoers on that level."

And he comes to no particular conclusion, having told us a number of things we know already, and told them wittily and well. And is not that the secret of successful essay-writing?

A BOOK ABOUT PARIS.

Numberless books have been written on Paris, but few, very few, equal "The Spirit of Paris," a delightful volume by Mr. Frankfort Somerville, the distinguished journalist and litterateur, a prominent and popular member of the British colony in Paris. "The Spirit of Paris" is not a guide book. The brilliantly-written chapters are flash pictures caught on the spot, which the author, an artist and a thinker, has developed with mastery skill. Mr. Somerville has resided many years in the French capital. Life there has no secrets for him. He has thoroughly understood the beauties of the great city, the incomparable charm that radiates from it, and with taste and tact he has selected those pictures likely to be appreciated by the reader.

"The spirit of Paris," he writes, "is changing—slowly but surely, as it seems; rapidly as it appears in the retrospect of a few years; the visible vesture is renewing itself, as all things pass and renew. . . . All things have changed or are changing, but it would not be true to say that the innate spirit has altered. It only renews itself. The Parisian 'wine of life' has not lost its body or perfume. Parisians are still at heart the same lively, interesting, 'spiritual' people whom so many generations of our countrymen have admired. The stage is still its mirror; it is still the foyer of subversive ideas, and still the home of a people who, more perhaps than any other, are always ready and willing to be amused—to take innocent pleasure in an innocent way."

The chapter devoted to the "Theatre" and to "Stage Literature and Acting" is an important one. The author is thoroughly acquainted with the stage—the most adored and the most stable institution in France—and as we follow him to the boulevard theatres, and from there to the heights of Montmartre, he gives us glimpses of things we have often seen yet never thoroughly understood. English Suffragettes will do well to ponder over Mr. Somerville's remarks on Frenchwomen in his description of the "Parisienne," showing us the wonderful strides women have made in France without window breaking or assaulting policemen. The chapter "Things Seen," tells its own pleasant tale, with its anecdotes, wherein the observant author displays his unbounded sense of humour. Nor has Mr. Somerville forgotten "The Americans in Paris," an important feature in the capital. Several pages are devoted to them, and we have the pleasure of learning why all good Americans "go to Paris when they die."

Mr. Frankfort Somerville's picturesque and witty book, which has met with a splendid reception in literary and artistic circles, has been beautifully illustrated by some of the best-known French draughtsmen—MM. Gustave Fraipont, Lucien Gautier, Raphael Kirchner, Maurice de Lambert, Marcel Clément, and G. Riom.

South London playgoers will welcome the announcement that in consequence of many requests from the audiences at the Kennington Theatre, Messrs. Milton Bode and Edward Compton have made special arrangements for a return visit of the O'Mara Opera Company for the week commencing Sept. 8.

Miss Dorothy Lane, who has been playing in the United States during the last ten months, returned to England for a brief vacation last week. Under the Shubert management she filled the exacting rôle of Peggy Adamson in "A Butterfly on the Wheel" for a tour of six months, visiting all the principal cities in the U.S. and Canada. Subsequently she joined the Frohman production of "The Amazons" to play Lady Wilhelmina, which had a long run at the New York Empire. Miss Dorothy Lane is a sister of Miss Grace Lane, now playing Mrs. Baleton in "Jim the Penman" at the Comedy.

ADVICE TO YOUNG ACTRESSES.

Mr. David Belasco has been giving advice to the lovers and expounding his views as to what a young woman should and should not do if she is ambitious to succeed on the stage. In answering a letter from a young woman of eighteen, who stated that she was engaged to be married and was hesitating to adopt a stage career because she understood that great sacrifices had to be made, Mr. Belasco advised the lady to "send the young man about his business," because "you have ahead of you many years of hard and earnest work before you dare hope to call yourself a finished artiste, and in all these years you will find that you cannot afford to squander so much as an hour." This has evoked a chorus of protest from American actresses. Miss Laurette Taylor says that such advice is "perfectly ridiculous, if taken literally, and I scarcely believe that Mr. Belasco was in earnest when he said that a successful actress must give up everything in life which is most dear to a woman, such as home, the love of husband and children and friends. How, except by experiencing the great truths and struggles of real life, shall an actress prepare herself to portray successfully deep human emotions when she appears on the stage?"

Miss Billie Burke believes that Mr. Belasco has forgotten the old adage about "all work and no play," and declares that an actress would not get very far if she spent all her spare time in studying. "I don't think that that is the way to learn life, and it is life that an actress has to depict on the stage. Whether or not it is possible for an actress to be married and have a family, and still succeed—well, there are actresses who have done that," Miss Julia Sanderson, the star in "The Sunshine Girl," cannot bring herself to look at the matter in Mr. Belasco's way. She says: "It seems to me that an actress needs recreation just as well as anyone else. If she works all the time she'll soon lose her zest for it, and it will become a bore. Besides that, how can she hope to express emotions on the stage that she hasn't experienced in some measure herself, or at any rate seen other persons experience? And if she shuts herself up in her room studying all the time, how can she have such experiences? On the contrary, it seems to me that a really great actress ought to know a little bit at least about everything and be all sorts of things herself." Miss Doris Keane, whose success in "Romance" has been so pronounced, expresses the opinion that "these sacrifices are over-estimated and given undue prominence, for the rewards, the greatest joys are derived from her work, not her recreation." On the other hand, Miss Fritz Scheff agrees with Mr. Belasco, and declares that the would-be successful actress "must sacrifice gladly and willingly not only the pleasures which might be termed a 'sane and sensible existence,' but she must arouse within herself a moral strength to withstand hardships not imagined by persons who are not in the theatre. And the fight is never over; the struggle is incessant, and the combatant must be untiring."

THE AMERICAN ACTORS' RIALTO.

Shakespeare's Rialto, as the place "where merchants must do congregate," was given a different interpretation in New York some years ago, by some unknown authority, who substituted the word "actors" for "merchants." But now the merchants and shopkeepers who do business in that part of Broadway which is traversed by players prominent and otherwise each working day in the year, and has long been known as the "Rialto," are seeking to restore Shakespeare's original meaning, or, at any rate, to compel the actors, if they must have a "Rialto," to establish one elsewhere. With this end in view a meeting was held at a Broadway hotel last week to consider the congestion caused by those whose "custom always of the afternoon" is to promenade and saunter and assemble in groups to talk "shop" to the alleged detriment of the aforesaid shopkeepers who have goods to sell. Some of the tradesmen declared that unless there was a change, Broadway would soon be like the Bowery in its "palmy days," and it was decided to request the Police Commissioner to compel the Rialto-ites to "move on." This is just what they have had to do at intervals ever since the actors of New York first established a rendezvous. In the early years of the last century they used to gather about Theatre Alley in the rear of Park Row. In the fifties and sixties they were to be found in Broadway between Prince's and Houston-streets, and in the seventies the "Rialto" was located in Fourteenth-street, near Union-square. Thence they moved in the early 'nineties to Twenty-sixth-street, from which point they have journeyed by easy stages to the neighbourhood of Forty-second-street. The most remarkable evidence of the growth of New York is to be seen in its constantly expanding theatrical centre. Only a few years ago the section of Broadway, known as "The Great White Way," stretched from Twenty-third to Thirty-fourth-street, the only amusement houses above the latter thoroughfare being the Metropolitan Opera House (opened in 1882) and the Broadway Theatre (built in 1888). Five years later the Empire, the Knickerbocker (then known as Abbey's), and the American Music Hall, at the corner of Forty-second-street and Eighth-avenue, were opened. Since that period the northward march of the theatres has been rapid. Below Thirty-fourth-street, the Fifth-avenue Theatre, now a vaudeville house, Wallack's, Daly's, the Bijou, and Weber's are the only Broadway theatres that remain. The Century Theatre is at Sixty-second-street, and between that thoroughfare and Forty-second-street there are now almost twice as many playhouses as there were in all New York no farther back than twenty years ago.

ACTORS' ASSOCIATION.

Minutes of the Council meeting held at 32, Regent-street on Tuesday, June 24.

Present: Mr. Cyril Catley (in the chair), Mr. H. W. Mote (Hon. Solicitor), Messrs. Frederick Morland, Frederick James, John Mortimer, F. J. Arlton, W. G. Fay, Chris Walker, Norman Yates, Marri Moncrieff, Wyn Weaver, C. P. Collings, and the Messrs. Lucy Sibley, Laura Leycester, and Bertrice Chester, and Mr. Duncan Young (secretary).

The Secretary read letters from Messrs. Montgomery Martin, Laurence Leyton, Kenneth R. Barnes, and Stanley Co.

The Finance Committee's report was read by Mr. Arlton, and on the motion of Miss Chester, seconded by Mr. Fay, adopted.

The Hon. Solicitor reported in three cases.

Nominations:—Beatrice West, Vernon E. Kelso, Charles W. Field, William Bradford, Isabel Beresford.

The House Committee's report was read by Miss Chester, and on the motion of Mr. Fay, seconded by Mr. Wyn Weaver, was referred to the Finance Committee.

Reinstatement:—Alfred Brydone.

Election:—Dorothy Day.

Mr. Wyn Weaver promised to attend on Friday, June 27, as Acting Secretary.

On July 7, Mr. C. Vernon Proctor will resume his tour of "What Happened to Jones" at Ramegate. The farcical comedy has already had a nineteen weeks' tour to most appreciative audiences, and will evidently hold its own as a laughter maker for holiday folk with any play of its kind. As a once or twice nightly attraction "Jones" is as good as the best.

VARIETY GOSSIP

Many thanks to Mr. W. H. Clemart, Mr. Jack Dodworth, and "The Performer" for the exceptionally fine page advertisement they gave us on Thursday last, when they announced to their readers that we were about to reduce our price from sixpence to one penny. It was our original intention to pay for a large advertisement in our friendly contemporary, but the kindness of its editor and cartoonist has rendered such a course quite unnecessary. The free announcement in "The Performer" omitted to state that the reduction in price and the change of publishing day come into force with the issue of "The Era" on Wednesday, July 9.

The Palladium, Johannesburg, has met with disaster. The house was closed down the last week in May, and the artists were left stranded. The "Sunday Post" (Johannesburg), says in its issue of June 1: "It may be explained that the performers in advertising that they were 'stranded,' did not wish to imply that they were actually without means. Many of the higher-paid people could have taken the next boat home and philosophically written their losses off, without suffering any great inconvenience to themselves; but they decided to remain to support their weaker brothers and sisters in the special performances given for the purpose of paying fares to England. The company included Bert Gilbert and company, Daisy Taylor, Sam Stern, Daisy Wood, Williams and Segal, Olive Lenton, Gertrude Lester, Beatrice Willey, Ivy Ray, Lenora and Recat, and Les Three Mais.

"No artist of the Palladium company performing for the benefit fund," adds the "Sunday Post," "had obtained his or her full salary, and some of the cases are very hard. Mr. Bert Gilbert has drawn one week's salary, and has four people to pay. Williams and Segal have received one week's salary only.

"The amount received in round figures for the benefit of the artists is approximately £1,100 inclusive of subscriptions, gross takings at doors, sale of programmes, button-holes, etc., which should show a small balance after fares and other expenses had been paid.

"Train and boat fares and incidental expenses necessary to get all the Palladium performers out of the country would amount to at least £950. The Palladium directors contributed £500 out of their own pockets, and Mr. Schlesinger, South Africa's new music hall magnate, has added a donation of 100 guineas. The gallant little band of performers have manfully striven to make the best of a very trying situation." In another column, on pages 23, will be found a letter on the subject from Mr. Wm. Berol.

We regret to hear that, according to the latest bulletin, Mr. Charles Gulliver is not progressing, as well as one would wish after his recent operation, and it is quite probable it will be some considerable time before he is able to resume his duties.

Mr. Gus Elen had a very special audience at the Elephant and Castle on Tuesday evening, when many wearers of the "pearlies" from the realms of costerdom attended to see "The Temptress of Paris," by the invitation of "The Daily Sketch." Mr. Elen sang two songs, and must have been delighted with his reception.

Mr. Alfred Butt, who controls the Alhambra, Paris, is at present contemplating building in the Rue Mogador a new house, on the lines of the Palace Theatre, where he proposes to present an entertainment run entirely on English lines.

Mr. Walter Guinness on Friday (20th) introduced a Bill to amend the law as regards music and dancing licences in London and parts of certain adjoining counties, and the measure was read a first time.

Considerably over a thousand of the leading British and foreign visitors to the International Roads Congress were the guests of the Committee of that body at the London Coliseum last night (Friday), the whole of the boxes, fauteuils, stalls, and balcony stalls being reserved on this occasion.

The artistes rendered many of their numbers in foreign languages, Miss Margaret Cooper and Miss Constance Dwyer singing delightfully in French, whilst Mr. George Mozart, in his amusing sketch, "Following the Band," happily hit off the foibles of representatives of different nationalities. The appearance of the theatre was a brilliant one, many of the visitors coming in uniform and wearing their orders.

Wednesday was the third "Tag Day," or street collection, by variety artists in aid of the music hall charities, and wherever one wandered were to be found charming ladies in charming costumes, with charming little forget-me-nots to give away for any contribution to their boxes. They were all wearing a light blue sash, which on their white dresses looked most effective. There were a greater number collecting this year than last.

Miss Violet Pollard, who comes out first in the collection, reached double figures, and Miss Lottie Albert, who took second place, came within a few shillings of Miss Pollard's total. Miss Diana Hope, who has on the two previous Tag Days collected the largest amount, was third this year with £7 6s. 8d. Miss Hope, who was outside the Coliseum on Wednesday last, was fortunate enough to interest Mr. Oswald Stoll in the Tag Day project, with the result that that gentleman, his fellow-director, Mr. Walter Battle, and Mr. Michie contributed handsomely.

The testimonial matinee to Dick Warner, the doyen of variety agents, is fixed for Thursday next week at the Palladium. Comic singers, comedians from theatre and music hall will be there, and the leading ladies of the profession will also be gracing the scene. Such an array of top-liners, indeed, is rare even at a benefit. The following artistes will appear: Misses Beth Tate, Nella Webb, Betty Barclay, Lily Bendall, Marie Desfont, Josephine Davis, Lil Hawthorne, Iris Hoey, Alice Liebmann, Marie Lloyd, Josephine La Barte, Ella Redford, Messrs. Melville Gideon, Parkosa, Barclay Gammon, George Graves, Jimmy Glover (with his band), George Graves, George Green Smith, Alec Hurley, Neil Kenyon, Billy Merson, George Mozart, Arthur Prince, W. Rudinoff, Christy Solari, James Welch, Harry Welchman, Albert Whelan, Charles Workman, Yorkie and Adams, the Zigeuner Quartette, Bransby Williams, C. Aubrey Smith and Lillian Brathwaite, Blaise Southgate and Sister Dorothy, Barry Lupino and Fred Payne, Fred Farnen and Ida Crispie, the Rag-time Six, the Three Rubes, and Mr. Victor Marmont at the piano.

"J'Adore Ca!" the French Revue at the New Middlesex, still retains the power to draw huge audiences. An interesting event next week will be the appearance of the victor in the fight for the European boxing championship between Carpentier and Lurie on Sunday (28th). The management of the Middlesex have entered into contracts with both men, so that the winner will appear at the theatre a day or two after the victory.

The proprietors having sold their interest in the Palladium, Weymouth, all contracts for artistes booked from June 30 onwards are cancelled. Artistes desirous of booking can communicate with Mr. Albany Ward, of Weymouth, re future bookings.

The Palace, Treherbert (one of the Poles circuit of halls), will be closed after this week for two or three months, for structural alterations and embellishments. When these are completed it will be one of the finest theatres in Wales.

The marriage will take place at St. Werburgh's Church, Derby, on July 24 between Miss Florence May Edwards, only daughter of Mr. T. Allan Edwards, proprietor of the Derby Grand Theatre and other places, and Mr. Joshua Rutter Patterson, son of Mr. Wm. Patterson, of Nottingham.

Miss Florence Smithers makes her first appearance as Our Mary Jane on Monday at the New Theatre, Northampton, after her return from her South African tour, which proved most successful from start to finish; indeed, so much so, that the management have made her an offer to return next year.

Harry Lauder gave an address at a Pleasant Sunday Afternoon last Sunday at the Castle Green Congregational Church, Bristol, where he sang "The Children's Home" and "There is a Green Hill," and gave a homily on the power of sociability. Harry says he looks on the sunny side of life. A weekly salary of three figures is certainly a great aid to cheerfulness.

On the conclusion of his engagement at the Bristol Hippodrome on Saturday, the 21st inst., Mr. C. R. Stephens, advertising manager, was the recipient of a handsome clock, suitably inscribed, from the members of the staff. The manager, Mr. N. Preston-Hilary, in making the presentation, expressed his regret at the departure of Mr. Stephens, who leaves with the best wishes of many friends.

A third edition is about to be produced of "Hullo, Rag-time!" which has now held the boards at the London Hippodrome for about seven months. The new edition, whilst keeping many of the old salient features, will contain many new and interesting ones. Notably, Mr. Irving Berlin, the composer of inspiring rag-time melody, will bring into the revue many novel ideas, including a medley of his own numbers in the form of a continuous song-story.

Mr. A. J. Carter, the popular manager of the Westminster Hippodrome, is about to terminate his connection with that house. Friends are invited to attend a meeting at the Crown and Dove Hotel, Bridewell-street (the headquarters of the V.A.F. and the Music Hall Artists' Railway Association), to-day, at 12 o'clock, for the purpose of forming a committee to make the necessary arrangements for showing the esteem and appreciation in which Mr. Carter is held.

Mr. George Lashwood, the Beau Brummel of the Halls, has been secured, through his exclusive agent, Mr. Harry Day, of Day's Agency, for a series of dates at the houses owned by the Variety Theatres Controlling Company, and the London Theatre of Varieties, also for the Syndicate. Mr. Lashwood has not appeared at the Syndicate halls for a number of years, and is receiving a salary which for London is practically a record.

Dr. Walford Bodie, the celebrated scientific entertainer, and one of our greatest living showmen, who has just completed a phenomenally successful fortnight's engagement at the Palace Theatre, Glasgow, smashing all the existing records, has been secured for a series of dates through his exclusive business manager, Mr. Harry Day, of Day's Agency, for the halls under the control of the London Syndicate, and also Messrs. Empires. Negotiations are now pending, through Mr. Harry Day, for a long season in America for Dr. Bodie, provided his existing engagements can be postponed, an arrangement about which there is considerable difficulty.

Mr. Benjamin Kennedy, the well-known Black Country theatrical proprietor, has just added another important house to his Midland circuit, having taken over the Gaiety, Colleshill-court, Birmingham, from Mr. T. Allan Edwards, of Derby. The Gaiety, Birmingham, will be run in conjunction with the Empire, Smethwick; Olympia, West Bromwich; Hippodrome, Cannock; King's, Wednesbury; Queen's, Darlaston; Tivoli, Tipton; Criterion, Dudley; Tivoli, Oldbury; Coliseum, Bearwood, &c.; and we understand that it is Mr. Kennedy's intention to reduce the prices of admission, to give at least half-a-dozen first-class vaudeville turns, and to introduce first-run feature films into the programme. The Gaiety will open under the new management on Monday next.

The final committee meeting of the Music Hall Home will be held on Monday next at 69, Kennington-road, S.E., at 3.30 p.m., when accounts will be closed and the Home handed over to the Variety Artists' Benevolent Fund and Institution. All outstanding collections should be remitted at once.

Such is the brief announcement of the final disestablishment of the old Music Hall Home. Its initiation and its founding made a landmark in music hall charity; it always suggested greater development in its methods of caring for the aged and impecunious of the profession; and now that that development has materialised in the Institution at Brinsworth the work of the more ancient home is finished. All honour, nevertheless, to those who kept the flag of benevolence flying for so many years with but little encouragement.

Miss Helena Millais will produce (for the first time in London) a new Western detective sketch, by Leon M. Lion, entitled "The Crook," at the Metropolitan on Monday. This sketch was first played at Littlehampton during Whit week, and has since been meeting with much success in the provinces. The cast includes Miss Millais in the title-role, Mr. Wm. Frazer-Brunner in the heavy part, and Mr. Douglas Cecil as the hero-detective. The whole of the production is carried. Miss Millais' successful cowboy sketch, "Silver Creek," now in its 55th week of continuous tour, will reopen at the Empire, Portsmouth, on July 7.

Nowhere in the Metropolis was the great Floral Fête of Wednesday last more in evidence than in the big borough of Islington, where over 175,000 separate blooms and 10,000 odd button-holes were disposed of. The grand wind-up in South Islington was a raid on the music halls and cinemas. The committee organised a bevy of young ladies, who, by kind permission of the respective managements, went round the Islington Empire and Collins's Music Hall, and those of the audience and artistes who had not already purchased their roses speedily succumbed to the smiles and prettily-put persuasions of the charming young ladies in white. Finsbury Park Empire and the picture theatres throughout the North Islington district gave the workers free entry, and offered every encouragement to their cause. Mrs. Connell Essex, mother of the popular young vocalist, Miss Violet Essex, undertook the onerous duties of local hon. secretary, and her able handling of the mass of details connected with the undertaking proved to be a great factor in its success.

Billie Bint writes from 18, Glenside-road, Acre-lane, Brixton, to say that he is very ill. He adds pathetically: "This is twelve months that I have had of it. You know what that means. Kind remembrances to all old pals." Billie was chairman of the Oxford in the seventies, and his song, "I tell them my father's a marquis," had immense popularity in its day.

In consequence of the sudden indisposition of Mr. Lionel Mackinder, the new scene, "On the Other Side of the Styx," to be introduced into the Empire revue, "All the Winners," has been postponed until this evening.

As a result of their recent success at the London Pavilion, Mr. Bernard Knowles and Miss Cicely Esdaile will appear in "A Military Miss" at the Tivoli on Monday next.

Messrs. Roberts, Seyd and Co., solicitors, of 312, Regent-street, write to us as follows:—"Referring to the application on the 20th of Lloyd's Variety Agency, Ltd., to the London County Council for a licence to carry on business here, we shall be glad if you will make a note that we have been instructed to enter an appeal against the refusal of the County Council to grant such application, and the necessary steps in connection therewith have already been taken."

Mr. Harry Tate, as is well known, does "Motoring" off, as well as on, the stage. On Monday he commenced a protracted tour of England and Scotland. Leaving his residence at Merton in his well-known car, T. 8, at 1.30 p.m., after a "leisurely journey" including a stop for tea at Dunchurch—he played "Fishing" to crowded houses at Birmingham, the first town of the tour. Considering that some twelve miles of the journey was through London traffic, this is not so bad. The hero of "Motoring" would appear to be learning something from his nightly breakdowns on the stage.

A happy party of children are departing on Tuesday next from London Bridge Station for Bognor, where they will spend a fortnight in invigorating sea air, and enjoy all the delights of one of the finest stretches of sand on the Southern coast. The children belong to about forty poor professional families, and friends of the Music Hall Ladies' Guild who are responsible for this beneficent work are invited to see the youngsters off. As Miss Melinda May says in her letter to us: "Only think what it means to the mites, some of whom have never been out of London."

In another column will be seen with regret the final farewell of Mark Melford, a prominent figure for so many years in the dramatic and variety profession. A special matinee of a complimentary nature will be given on the occasion. Many popular artistes will attend, and well-known names—friends of the author—will grace the front of

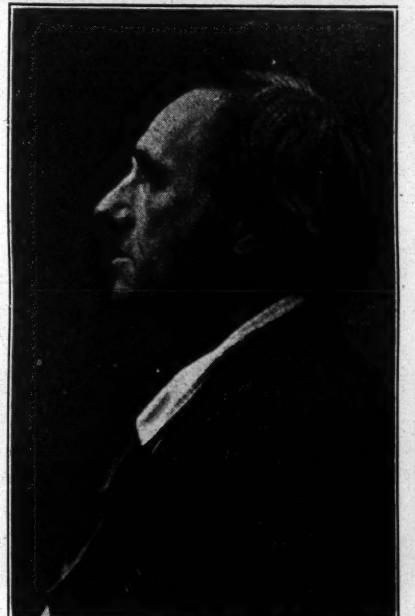


Photo by Edgar Ward.
MR. MARK MELFORD.

the house. "Mark," as we all know him, will appear for the last time as the Barrister in his funny sketch, "Non-suited," in which he will make his professional exit.

Mark Melford was ever ready at an emergency to help his fellow-artist in any awkward situation or possible loss of salary. On one occasion a friendly acrobat was taken suddenly ill, and without the knowledge of the invalid or the management, he dressed as the comic clown, joined the skilful partner on the trapeze, and proceeded to do the business. Not being recognised, he was voted by the audience the worst performer on the horizontal bar they had ever seen, but Mark had saved his friend the night's money, and refreshed himself at another bar, also horizontal.

Additional attractions and side shows for the fête and gala at Brinsworth on Wednesday, July 9, are still being fixed up, and the arrangements are progressing apace. According to the time table of the day the gates open at 1 o'clock, and at 1.30 Miss Vesta Tilley, accompanied by the Mayor of Richmond, will inaugurate the fête, which commences with a free entertainment on the open-air stage, from 2 to 3, and another free alfresco show will be given between 6 and 7. There will be two performances of the variety show in the Café Chantant, several amusing and original side shows, dancing on the lawn, a military band, and a special display of fireworks between 9 and 10 by Pain and Sons. Gates close at 10.

In the two large tents the respective entertainments to be given by members of the Grand Order of Water Rats and the Beneficent Order of Terriers are certain to be largely attended. Messrs. Abel and Welsh are presenting an Art (ful) Exhibition and Mysterious Museum. Miss Irene Rose and Miss May Boothby will tell fortunes by palmistry and cards in the gipsy tent. Charlie Austin has asked for several small tents for side shows of his own devising, and Ed. E. Forde has something special up his sleeve. Miss Marie Kendall and Mrs. Coburn will preside with a number of assistants at the Tea Châlet, where afternoon teas at the popular price of sixpence will be obtainable. Refreshments of all kinds will be on sale, provided by Mr. Joe Mayo of the King's Head, Twickenham.

Will a few of the star artistes kindly autograph a few picture postcards or photographs and forward them to C. Douglas Stuart to be sold at the Postcard Stall. Cigars and cigarettes, also chocolates, will be able to be purchased from Miss Diana Hope and Miss Eva George. Mr. Alf. Groves's military band has been specially engaged, and among the pianists will be Mr. P. Bradwell, musical-director of the Olympia, Shoreditch, and Mr. Harry Sutch.

FEDERATION AND FUNDS.

The Beneficent Order of Terriers.

The following candidates for membership of the Order have successfully passed the ballot: Alfonso Lafontaine, Nat Goodman, Charles Elstree, C. F. Hedges, E. J. Hedges, J. H. Jacobson. Applications for membership:

First Notice—Jock Mille, James King, Harry Carson, and "Solo."

Second Notice—Will Gardener, Sam Mayo, George Boyd, and Sid Boyd.

Third Notice—George Benson, Edward Potts, George Dorino, and Sydney Wood.

Final Notice—Jack Ford, Uity Rowlands, and W. H. Kuning.

At the meeting on Sunday last Terrier Howard Ward acted as W.I., Terrier Guy Shanks as W.D., Terrier Dick Bell as Y.B. A hearty welcome was extended to Terriers G. W. Desmond, Charles Kasrac, and Victor Andre.

Music Hall Ladies' Guild.

Miss Melinda May (secretary), on behalf of the above committee, begs most gratefully to thank the following, who have kindly contributed to the funds of the "Children's Summer Holiday": Fund: Mr. Charles Porter, donation, 7s. 6d. (per Miss Mabel Mavis); Miss Louie Vere (Ward and Vere), collecting 5s.; Mr. James Carroll (collection), 2s. 6d. Mrs. Hayden Coffin has been elected a committee member.

The Holiday Revue is a comedy conception with incidental songs and dances, to be presented on Monday at the Chelsea Palace by Mr. Harry Burns. It has been written and arranged by Henry Curwen, the music being from the pen of Alan D'Albert.

The Elliott Savonas top the bill at the Edinburgh Empire on Monday. In point of misecence, there is nothing on the stage at the present moment that can vie with their elaborate setting of "The Palace of Orpheus." This is but one feature. The ladies and gentlemen of the troupe, bedecked in Georgian costumes, render the sweetest of music on saxophones, from rag-time to arias from grand opera.

The case of Dawson v. Struthers, in which Mr. Guy Struthers, of Guy and Graham, was sued for £30 in respect of an alleged breach of contract by a former partner, was down for hearing before the City of London Court yesterday (Friday). There was also a counter-claim for £500, but both cases were withdrawn, and the matter settled out of court, both parties paying their own costs.

McIntyre and Heath have been some time making up their minds to come over to this country, and after welcoming them at the Hippodrome this week we are wondering why, for their humour has freshness and real quality. McIntyre tells us that he picked up rag-time from the darkies in the days when he was making pilgrimages through Dixieland with a little wagon circus shortly after the Civil War. It was a sort of African chant he learned from the negroes. He was 12 or 14 years old at the time. All we can say to this confession is that Mac when we met him didn't look a day more than 45!

Miss Jean Aylwin will be at the Finsbury Park Empire on Monday in the Scottish playlet, "A Careless Lassie," by Harry Grattan. She will be presented by Mr. R. G. Hunter and supported by a talented company.

The many friends of Mr. Claude Shayler, the popular general manager of Messrs. G. W. and G. E. Smith's enterprises, which include the Dewsbury Empire and Hippodrome, will be interested to learn that he has been elected a vice-president of the Dewsbury Football Club, the ex-Northern Union Cupholders.

Miss Gerlie Gitana commenced her motor tour at the Hippodrome, Southampton, Monday last. "Standing room only" was to be seen posted outside.

Mr. G. E. Prance, of the Devonport Hippodrome, this week presents, amongst four star attractions, the Arvi Mystery, and many are the suggestions offered concerning the remarkable manner in which the artistic figures forming part of the illusion appear and disappear. These mystery pictures are quite a new attraction, and should prove extremely popular and entertaining.

Harry Lauder will make his first appearance at the Victoria Palace on Monday, and advance booking of an altogether extraordinary nature is indicative of the exceptional interest which the event is exciting. The programme also includes the Rathskeller Trio 1 vocalists, who are making their first appearance in London.

At the moment of going to press we hear, with deep regret, of the death of Mr. Fred W. Mills, who passed away after an operation for internal trouble, at St. Bartholomew's Hospital on Wednesday night at the age of 55. The deceased ventriloquist some years since was overtaken by the tragedy of blindness, and the precarious state of his general health had prevented him from following continuously any employment. He was, however, always a hard and enthusiastic worker for professional charities, and was a vice-president of the M.H.A.R.A.

Born in Adelaide, South Australia, Fred Mills, at the age of six, visited with his parents India, China, and France, and was educated at the Grammar School, Sydney. He was intended for a doctor, but at the age of fifteen ran away from home, and went as storekeeper in the bush up the Clarence River. During his three years there he kept up his ventriloquism, which he started at school, and later joined a travelling panorama at a salary of £1 a week and all expenses.

Making tracks for Sydney he appeared with Professor Leamy's Frolics at the Guildhall in that town, and afterwards took a company—Mills and Cuff's Combination—through Australasia. For many years the deceased ventriloquist held a high position in his profession, but his career of success was cut short by failing sight, and nothing could be done to save it. Such a staggering misfortune did not daunt the brave spirit now at rest, and Fred Mills up to the last was an example to his fellows of courageous cheerfulness. He will be laid to rest on Thursday next in Lambeth Cemetery, Tooting. The cortege will leave 18, Roseleigh-avenue, Highbury Barn, N., at 12.30, arriving at the cemetery at 2.30. Mr. W. R. Dunkley has the arrangements in hand.

On Monday night Harry Gibbons produced his unique sketch, entitled "All Aboard, Sir," at West's Picture Playhouse. This little sketch, which runs for about ten minutes, is brightly acted, but the plot is by no means a new one. A middy on one of H.M.'s ships, having disguised himself as a lady, is made violent love to by his commanding officer, who gives chase to the young reprobate, and eventually corners him in his rooms. A mirth-provoking scene ensues, which ends in the captain trying to snatch a kiss, when the middy, dodging behind a screen, presently appears dressed in his naval uniform. And as a bribe against the ridicule which would devolve on the captain should the story be told, demands better treatment for the men.

ACTS, ARTISTES, AND AGENTS.

A new variety and concert agency, known as the Westminster Entertainment Agency, with its offices at 181, Westminster Bridge-road, London, is now in full working order after careful organisation. The principals have for years been directly associated with the variety business in this country and on the Continent, and should, therefore, be in a position to cater for the requirements of managers in all branches of the business.

Mr. Sydney S. Hart, son of Mr. David Hart, and Mr. Newman Maurice, are becoming partners in variety agency, with headquarters at the Brixton Theatre, where Mr. Newman Maurice holds the position of manager.

Mr. Fred Higham is paying a visit to the Continent next week for business and pleasure. He will be accompanied by Monsieur Bi Bi Bi, the popular Parisian musical eccentric.

Paul Corrix and the Brothers Lawler sailed last Saturday to fulfil engagements with the Africa's Amalgamated Theatres, Ltd., and sailing next week will be the three Buckleys and Cullen and Emery for the same tour.

Mr. Rufe Naylor has sailed from Cape Town by R.M.S. Armadale Castle, and is due to arrive in London on Saturday, July 12.

Mr. Karl Frederick Gruhier, dramatic and variety agent, who married Miss Victoria Monks in 1904, was on Monday granted a decree nisi in the Divorce Court. Mr. Gruhier is better known as Karl Hooper.

Many associated with the variety profession will join with the writer in expressing his sympathy with Mr. J. L. Davies, the courteous and energetic general-manager of the V.B.O. Mr. Davies has been suffering from a slight breakdown, owing to overwork, and has been unable to attend to business this week.

Travelling for South Africa from Southampton on Saturday by the Edinburgh Castle are Jack Kelly, Nicol Brothers, Jose de Lara, Sisters Aberdare, Daisy Harcourt, and Caesar's performing lions. They sail to fulfil engagements with the Empire Theatre, Johannesburg, arranged by Sydney Hyman and Co.

George Lashwood has been secured, through his exclusive agents, Harry Day's Agency, for tours with the Variety Theatres Controlling Co., the London Theatre of Varieties, and the Sydney halls.

With the object of securing rate aid for the Alexandra Palace a resolution was moved at Thursday's meeting of the Middlesex County Council. It was defeated, and one was carried approving of the Bill before Parliament to allow the trustees to enclose a certain part of the park for exhibitions.

We regret to hear that Mr. Fred A. Vernal, the popular manager of the Shoreditch Olympia, is relinquishing his post there, after nine years' service with the L.T.V.

That interesting monument of ancient variety enterprise, Leeds City Varieties Music Hall, erected half a century ago, is about to be sold by auction owing to the death of the proprietor, Mr. Fred Wood, who had been associated with the property since 1898. Previous to that year it was controlled by Mr. A. Greasley.

The success of Mr. Frank G. Carliello as Arsène Lupin in "A Night with Arsène Lupin," at Col-lins's, on Monday, has led Mr. Henri de Vries to specially engage him for the part of the interesting burglar, which, hitherto, the famous thirteen actor had played himself. The sketch will top the bill next week at the Hippodrome, Nottingham.

Mr. Edmund Goulding, who, it will be recalled, made such a popular hit as a comedian in "Kill that Fly!" at the Alhambra, and has since been appearing at the halls as a single turn, concluded last week a successful engagement as a baritone singer at the Putney Hippodrome. Mr. Goulding has been obliged to decline further work of this particular character for the present, as he is now engaged in writing a new revue, which has been commissioned for production at a West-End house at an early date.

Yesterday evening the Chairman of the London County Council entertained the President, Vice-President, and other members of the Municipal Council of Paris at dinner, and the gentlemen afterwards visited the Palace Theatre. The boxes in which the party were accommodated were decorated with artistic floral designs, and, in addition to Mme. Pavlova, the Russian Ballet, and Harry Lauder, several special items, including the playing of "The Marseillaise," were introduced into the programme.

Mrs. Dewey, who is well known in English, American, and French society, and who, incidentally, was the surprise musical sensation of Monte Carlo last winter, will make her first professional appearance as a whistler at the Coliseum on Monday, under the stage name of Bianca Waldo. Mrs. Dewey is the wife of Mr. Waldo Dewey, cousin of Admiral Dewey of the American Navy, and before her marriage was quite a celebrity as a violinist. To her gifts as a whistler she brings all the culture of an accomplished musician, and plays her own accompaniments on the piano.

A pleasing incident occurred in High Holborn during the progress of the French President to the Guildhall on Wednesday afternoon. Forty French ladies artistes of the French revue at the New Middlesex, stationed on a special platform, bombarded M. Poincaré with red and white roses and cornflowers, with accompanying shouts of "Vive le Président!" So vociferous was their welcome that the President turned round and bowed repeatedly, afterwards addressing some evidently humorous remark to the French Ambassador, who accompanied him.

The Schilling House, a hotel "on" West Forty-eighth-street, New York, is a favourite resort of English and American artistes when visiting the Empire City. It is conducted on strictly American plans and is thoroughly up to date, with all modern conveniences. Its arrangements are well known and appreciated by the profession in England, and most artistes who cross the "herring pond" have visited it at one time or another. The proprietors, having taken new premises, are now able to cater for even a greater number of guests, and can make them even more comfortable than hitherto.

An interesting personality will be seen at Wood Green Empire in Miss Florence Turner, the famous heroine of patrons of picture houses. She is the most photographed girl in the world as a result of her position as heroine in cinematograph performances. She is known as "the Vitaphone Girl," and has had many exciting experiences when playing in these elaborate cinema pieces. Once she was thrown out of a biplane, and twice she was nearly drowned. On several occasions her clothing has caught fire in enacting fire tragedies.

LONDON'S DOUBLE WELCOME.

The French President is not more talked of at the moment than is Mr. Irving Berlin. Mr. Berlin's visit to the English metropolis is an event which appeals to all, because, while it is devoid of political significance, it is a truly international event.

We are promised that he will appear in that most successful of revues, "Hullo, Rag-time!" which has proved a lodestone to Hippodrome patrons for many months past, and whose drawing powers show not the slightest sign of decline. The artistes engaged in this splendid West-End production are, no doubt, the best that could be found for their respective rôles, but when all is said and done, a larger portion of the kudos must be given to the charming melodies of Irving Berlin with which the revue is so liberally sprinkled.

The English publishers of Mr. Berlin's music—Messrs. Feldman and Co., of Arthur Street—must not be left out of consideration in this matter either, and in extending our hearty congratulations to Mr. Berlin on his visit to London we would wish also to associate Messrs. Feldman, for that enterprising firm of music publishers have assisted in the exploitation of syncopation with an energy that is as wonderful as it is unceasing.

Mr. Berlin's appearance in "Hullo, Rag-time!" is anxiously looked forward to by both patrons of the Hippodrome and the theatrical profession at large, and no doubt we will be treated to quite a plethora of sensational novelties, as we understand that the great composer can now be seen daily at Messrs. Feldman's music warehouse wielding his magic pen in the composition of new and startling numbers.

"Snookey Ookums" is one of the latest of Mr. Berlin's creations, and it bids fair to become a certain prize-winner when the Pantomime Stakes come on for discussion. Among the artistes featuring this catchy and striking number none does it greater justice than Miss Daisy James—one of the daintiest vocalists of which the variety stage can boast at present—and this week at the Balham Hippodrome Miss James is nightly creating a sensation with her spirited rendition of what Mr. Bert Feldman has from the outset considered one of the gems of his firm's output of triumphs.

Lil Hawthorne, whose reputation on the variety boards is one of the highest, opens at the Bristol Empire on Monday, and she will feature in her repertoire a trio of Feldman publications. This artiste will be the first to introduce Mr. Irving Berlin's latest composition, "There's someone coming to my house," and, no doubt, she will do so with that large measure of success which is the invariable reward of her vocal efforts. Miss Hawthorne will, of course, make her great ballad hit, "When I lost you" (another Berlin-Feldman number) her principal offering. This is a melody that has never failed to charm an audience, but as rendered by Miss Hawthorne her auditors have been positively electrified.

"Step This Way," the new revue at the Oxford, has proved a great success, and Mr. E. C. Rolls, the inventor and producer, is entitled to the utmost praise for the most enjoyable entertainment he has presented in this production. The title would seem to be most appropriate, and all London would be likely to respond to the invitation which it implies. In the revue, as was only to be expected, Feldman's songs play a conspicuous part. "Some boy" and "Those rag-time melodies" are two of the Feldman numbers to be found in "Step This Way," and they have proved enormous and instantaneous hits.

D'Armand and Carter, at Birmingham, are adding fresh laurels to their well-won vocal bays, and they are featuring a number of Feldman songs with the most unequivocal success. "Some boy" and "Those rag-time melodies" are enormous hits as rendered by this versatile pair, and this knowledge added to what we have seen at the London Oxford (where these two songs, as we have said, are also featured), goes to show that in this brace of melodies Messrs. Feldman possess veritable bonanzas. "Some boy" and "Those rag-time melodies" are coming crazes without the shadow of a doubt.

Miss Florrie Forde, who has rightly been styled the world's greatest chorus singer, has a couple of Feldman's latest acquisitions in active study for immediate exploitation, and, judging by the past, it is quite reasonable that expectations of great results should be indulged in by both the gifted singer and the successful publishers.

"WAR IN THE AIR."

Spectacular Play, with a Prologue and Four Scenes, by Frank Dupr  , Presented at the Palladium on Monday, June 23, 1910.

Tommy Vincent Master Noel Coward
Baby Brouson Miss Eileen Jovitt
Mrs. Vincent Miss Mary Thorne
Sir William Brouson Mr. Fred Terriss

1915.
Captain Thomas Vincent.....Mr. Jack Portecue
The Right Hon. Sir William Brouson

Mr. Fred Terriss
Mary Brouson Miss Hilda Vaughan
Quartermaster Bowles Mr. J. Miles
Corporal Jones Mr. George Partie
Lieutenant Hardy Mr. Reginald Pierce
Lieutenant Edwards Mr. Horace Douglas

This play, in its present form, and with its crude attempts at realism, is not likely to succeed in arousing the public from its rather painful apathy toward the martial utility of air craft. The prologue takes place in 1900, when little Tommy Vincent constructs a model aeroplane that is found to be of the utmost value to the British War Office. Fifteen years later Britain is at war, and we find Tommy chief of the Central Aerial Station. Owing to the thoughtlessness of Vincent's fianc  e, Mary Brouson, the enemy are able to transmit a false message to him, as the result of which the British aircraft are sent on a wild goose chase on the north-east coast, whilst the enemy land unopposed near Dover. The British fleet is recalled, and return just in time to save London from destruction.

Mr. Jack Portecue makes the utmost of his part of Captain Thomas Vincent, and as the youthful Tommy, Master Noel Coward proves himself to be a young actor of ability.

Mr. Heagham, of the O'Mara Opera Company, proved a great success last week at Buxton Hippodrome, receiving repeat orders each performance. Mr. Milton also deserves praise for the excellent pictures shown throughout the week.

The Bollans, variety entertainers, and the Mascots' Pierrot troupe are at the White City, Old Trafford, and large crowds are entertained by them as well as by the performances with the wild animals in Bostock's Jungle and the other shows. Last Saturday was a great day for the hospitals, when there were extra attractions in the White City in support of the contributions.

The Greatest Genius of The Century, IRVING BERLIN,

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"PARSIFAL" IN PICTURES.

INTERESTING "VARIETY" DEVELOPMENT.
Whether Richard Wagner, if still living, would approve of Mr. Oswald Stoll's experiment at the Coliseum, is a problem that need not trouble the present generation—keenly alive as it is to the higher developments of entertainments, variety or otherwise. The chief difficulty of the presentation of "Parsifal" in pictures is the creation of atmosphere, and if this is not quite overcome, there could be no complaint at the evening performance of any want of reverent and hushed attention from the time that Sir Henry Wood raised his baton for the deeply impressive semi-sacred prelude until the final glowing phrases that illustrate with wonderful orchestration the final tableau of "Redeeming Love." It is, at any rate, a deeply interesting experiment that Mr. Stoll has initiated, and it cannot fail to increase among music lovers and there were several thousands at the Coliseum on Monday—the desire to hear in a complete form the most beautiful sacred drama of modern times.

Mr. Richard Northcott, in his well-condensed monograph on the subject of "Parsifal," tells us that Wagner expressed the wish that the work should never be performed away from Bayreuth, and in a letter to Angelo Neumann, the maestro wrote emphatically: "I cannot and will not allow it to be performed in any other theatre."

Mr. Byam Shaw, who designed the tableaux, has done so with bold severity and with a richly decorative effect that have enabled Mr. Philip Howden to paint a series of pictures of rare beauty. The pictures are "framed" within the proscenium, and the first tableau, "Parsifal rebuked by Gurnemanz for unwittingly killing a wild swan," shows a richly-wooded hill-top, glowing beneath a deep blue sky, with a deep blue sea in the distance. The grim walls of the Castle of the Grail have a lovely contrast in the wonderful colour scheme of the inflorescence of the magic garden of Klingsor, the spirit of evil, into which Parsifal penetrates. The posing of the sirens of temptation in this lovely scene is worthy of Reinhardt, and the dramatic effect of Parsifal's temptation by Kundry, the Mary Magdalene of the story, and its triumphant repulse, is well suggested. The recognition of Parsifal as the predestined King of the Grail is distinguished by the grandeur of simple dignity; and the final picture, with its wonderful beam of light on the symbol of redeeming love, is unforgettable in its sacred impressiveness.

How finely the music is played by the sixty-five musicians under Sir Henry Wood need hardly be insisted upon. On Monday night, when the last notes had died away, and the audience let itself go, there was a great reception for the ideal Wagner conductor; and when Sir Henry came to the footlights, bringing with him Mrs. Croxton, who has designed such artistic costumes; the artist, Mr. Byam Shaw; and Mr. Henry Crocker, stage-manager, who has done such wonders in the lighting of the pictures, he had a very hearty reception. Mr. Oswald Stoll has been responsible for many experiments during his career, but never one that is fraught with so much interest as the present.

"TAG DAY," 1913.

The following is the list of collections obtained by the ladies who worked so hard on Wednesday, the 18th inst. Several improvements must have suggested themselves to the committee, and there should be a further increase in the total next year:—Violet Folland, £10 19s. 2d.; Lottie Albert, £10 12s. 6d.; Diana Hope, £7 6s. 4d.; Mrs. Chas. Coburn, £7 4s. 1d.; Blanche Mostol, £5 19s. 10d.; Rose Sylvane, £5 7s. 8d.; Eva George, £5 3s. 2d.; Mabel Mavis, £5 1s. 8d.; Lillian Laurent, £4 17s. 9d.; Ethel Newman, £4 1s. 9d.; Irene Rose, £3 17s. 4d.; Mrs. Frank Hardie, £3 10s. 8d.; Hilda Neiman, £3 6s. 7d.; Kittie Yorke, £3 2s. 1d.; Lytton (Lytton and Bland), £3 1s. 2d.; Kittie Douglas, £3 0s. 4d.; Mollie Sayers, £2 16s. 5d.; Doris Melrose, £2 12s. 9d.; May Knight, £2 12s. 6d.; Ada Blaine, £2 8s. 0d.; Phyllis Hamby, £2 3s. 3d.; L. F. Bush, £2 2s. 11d.; Mrs. Hartley, £2 2s. 9d.; Violet Hamby, £2 0s. 8d.; Edie Zerney, £1 19s. 5d.; Mrs. Dave Asher, £1 16s. 6d.; Louie Vere, £1 16s. 5d.; Winnie Wood, £1 15s. 9d.; Ida Loten, £1 14s. 11d.; Doris Hartley, £1 13s. 8d.; Julia Lee, £1 12s. 9d.; Irene Murray, £1 12s. 8d.; Dolly Danvers, £1 12s.; Lizzie Weir, £1 11s. 0d.; Lorraine Stevens, £1 9s. 3d.; Margery Hamby, £1 8s. 9d.; Kittie Wade, £1 8s. 8d.; Lily Lester, £1 8s. 7d.; Mrs. Fawkes, £1 8s. 6d.; Mrs. Gintaro, £1 7s. 10d.; Gertrude Rosenberger, £1 7s. 9d.; Lillian Knight, £1 7s. 7d.; Noel Graham, £1 7s. 7d.; Robb Ivy, £1 7s. 2d.; D. Webb, £1 6s. 4d.; Sophie Asher, £1 5s.; Bobby Lewis, £1 3s. 9d.; Daisy Nell, £1 3s. 4d.; Mrs. Maxam, £1 2s. 5d.; Edith Slater, £1 1s. 8d.; Mrs. Cawthorn, £1 0s. 7d.; Miss Clausen, £1 0s. 13d.; Alice Rye, £1 0s. 0d.; Mabs Oliver, 19s. 11d.; Theresa Vinto, 19s. 9d.; Elsie Prince, 19s. 2d.; Freda Whitfield, 18s. 11d.; Lily Dance, 17s. 6d.; Dolly Goldston, 17s. 4d.; Ada Norman, 16s. 6d.; Bertha Tcharna, 15s. 10d.; Jackie Bland, 15s. 9d.; Mrs. Pounds, 15s. 5d.; Mrs. Ridout, 15s. 4d.; Iris Ward, 14s. 10d.; Mr. J. Constant, 14s. 7d.; Mrs. Segre, 14s. 5d.; Rita Lindley, 12s. 10d.; Florie Earle, 11s. 10d.; Trixie Shella, 11s. 9d.; Edna Baugh, 11s. 1d.; Rita Dixon, 11s.; Leslie Olga, 10s. 1d.; amounts under 10s., £4 15s. 5d. The total, £167 2s., is £10 more than last year: while the total expenses, including £13 11s. for the "tags," was £19 5s.; so that there is the good sum of £73 for each of the two music hall charities.

The following gentlemen kindly acted as inspectors on "Tag Day":—Messrs. Chris Van Bern, Harry Gribben, Dick Bell, H. M. Darsie, Guy Shanks, Billie Contrast, Alf Herald, and Mr. Ben Woodger also assisted. The committee of the "Tag Day" desire to express their most sincere thanks to Mr. Fred Kitchen, who kindly sent his motor car, which was of the greatest use; also Mr. Dunkley for the use of his trap. Miss Violet Folland has been receiving hearty congratulations on her success.

Miss Melinda May, assisted by Miss Hand, was at her seat at the offices from 9 in the morning to nearly 12 at night working industriously handing out collecting boxes and "tags." The committee wish to thank every one of the ladies who so kindly collected, and who worked incessantly in the good cause with such satisfactory results.

Several managers at the principal variety theatres very courteously permitted the lady collectors to go round and collect during the evening, and are sincerely thanked for their kindness. Messrs. Day and Lucas are also thanked for putting a special slide on at the Bedford to say that Miss May Knight would come round to collect.

Miss Dare Ring made her first appearance in London at the Imperial, Canning Town, this week. Her act is novel, and consists of singing, talking, and a strong dramatic number to finish with. She carries a special black plush drop, hung in two, and the tables and chairs are of white enamel. Miss Dare Ring herself is a petite brunette, suitably gowned in white satin. Her first number relates the trials of a lady editress replying in her correspondence column. She then puts over some most acceptable short stories, following these with a Yiddisher song and finishing with a character piece descriptive of a dead-beat woman selling bootlaces in a public house bar. Throughout the act Miss Dare has a good opportunity of showing her versatility in humorous monologue, and character work, and given a good spot on a vaudeville programme will be an act worth watching and booking.

“STEP THIS WAY.”

AN UNPRECEDENTED RECEPTION.
A “New Vandeville Idea,” Invented and Produced by Ernest C. Rolls, Librettist and Lyrics by Chas. Willmott, Music composed and arranged by Max Darowski, Produced at the Oxford Music Hall on Monday, June 23.
Mr. Wallingford Mr. W. H. Kuning
The Hon. G. P. Washington Mr. Geo. Clarke
Susannah Miss Isabel Dillon
Miss Phyllis Rare Miss Violet Rangdale
Mr. George Roastsmith Mr. Eric Randolph
Lord Hownow Mr. Billy Vandever
Lord Helpus Mr. H. A. Rowell
Lord Knowhow Mr. H. A. Rowell
Count Getofski M. Isadore Maurice
The Four Ladies Miss Nellie McMillan
Theatrical Agency Miss Violet Simlone
Miss Gladys Gill
Cissie Neal Miss Violet Blyth-Pratt
Jessie Smart Miss Connie Hillard
Alice Joli Miss Dorothy Temple
May Bee Miss Edith Nance
Mrs. G. P. Washington Miss Gwen Harrison
Percy Knutt Mr. G. Arnold
Popsy Miss Lillian Shelley
Signor Daruso Mr. Eric Randolph
Signor Ubelik M. Louis Delevanne
Countess of Chilli Miss Lester Von Lohr

All London is likely to respond to the invitation contained in the title of the “new vandeville idea” which was produced at the Oxford on Monday, before an audience overflowing in every part. “Step This Way” is ingeniously invented and produced by Mr. C. Rolls; the book and lyrics are by that widely sung bard, Mr. Chas. Willmott; and the music is from the gifted pen of Mr. Max Darowski. The result is a revel of beautiful melodies, merry jests, and gay and animated scenes, illustrated by a company each member of which is an artist.

Universal providers are supposed to have no limit to their possibilities, but none can have such endless variety as that of Wallingford's Stores, which furnishes musical comedy stars, distinguished vocalists and musicians, and accomplished dancers ad lib. It is the grand opening day of the stores, and at the bidding of two gorgeous funkeys, stylishly dressed ladies and gentlemen troop from the back of the stalls up the customary platform and on to the stage, where the enterprising proprietor rattles off a song of “Rag-time melodies,” in which the guests join. The “Girl in the Taxi” is an early arrival, and in her song has the assistance of her admirers, who all supply a novel accompaniment at the piano. The Dancing Mistress enters to have “one last waltz” with Mr. George Roastsmith, and precedes the arrival of a pianoforte virtuoso, who plays a selection from “William Tell,” while four pianists put in eccentric but quite harmonious effects as many pianos. Then a lady in red makes love in song to a boy in the gallery, and receives a response from that exalted position. A remarkable tenor vocalist is heard singing a passionate love ballad, and a violinist makes his way through the throng to play an exquisite air. The various items are connected by droll scenes, not the least hilarious of which occurs when a lady in the stalls claims a “Johnny” who is flirting with a quartet of dancers as her husband.

Among Mr. Darowski's most effective numbers are the “Love's Farewell” waltz, and the violin “Reverie” out of which proceeds the melodious Barcarole from “Tales of Hoffmann,” rendered with effective light and shade by the chorus. Mr. Eric Randolph, who played Signor Daruso, sang the tenor numbers, and displayed a voice of unusual purity and power. Mr. W. H. Kuning was humorous throughout as Mr. Wallingford, and Mr. George Clarke was an inexhaustible source of fun as the “Johnny,” who is nevertheless able to perform a neat clog dance. Miss Isabel Dillon sang and acted in capital style as Susannah, and Miss Violet Rangdale was a winsome Phyllis Rare. A decided hit was made by Miss Lillian Shelley, who has the gift of comedy, and quite won the audience with “Popsy,” a recent Star Company production. The last verse of which had to be repeated. The pianoforte solo was rendered by M. Isadore Maurice, who is entitled to unqualified praise, and the violin was played with rare executive skill by M. Louis Delevanne. Miss Gwen Harrison as Mrs. Washington and Mr. G. Arnold as Percy Knutt, managed the interruption episode remarkably well; Mr. Eric Randolph was admirable as Mr. George Roastsmith; Miss Lester Von Lohr, in a bizarre costume, danced with the requisite abandon; and Miss Violet Blyth-Pratt, daughter of the popular manager, led the quartet of Wallingford's prepossessing secretaries.

The production lasted over an hour, and a remarkable scene, admitted by the habitués of the hall to be unprecedented, followed the fall of the curtain. Bouquets were presented to the principal ladies, and Messrs. Ernest C. Rolls, Chas. Willmott, and Max Darowski were called and cheered again and again. Then Mr. Leon Bassett, who had led his orchestra unerringly through the maze of music, was obliged to stand up with his men. Calls were given for Mr. Blyth-Pratt, who mounted the stage and thanked the audience for the kind reception they had accorded the piece, so prettily put together by Mr. Rolls, the composer, Mr. Darowski, and Mr. Willmott, who had written the libretto. All had worked exceedingly hard to secure a perfect production, and not the least credit was due to Mr. Bassett. “I do not know what you want me up here for; I am not particularly ornamental,” added Mr. Blyth-Pratt, amid laughter; “but I thank all for their co-operation in the production.”

A CIRCUS IN THE EAST.

Mr. S. O. Abell, who is at present in England doing business for Bysack's Hippodrome Circus, has just received news from Mr. Bysack from Hong Kong, where the company have been playing to record houses since June 2. Mr. Bysack erected a building there for the season. Colonel Bob Love, his representative, is now in Canton making the necessary arrangements for the company to open there early in July. Mr. Abell hopes to be ready to sail for Colombo on July 15, and will then proceed to Rangoon and join the company there with a host of novelties.

Recently at Colombo, in addition to being a benefit performance to Colonel Bob Love, the circus was also the raison d'être for as pretty a birthday party as has ever been witnessed in the sawdust ring. Mr. K. Bysack, the genial proprietor, celebrated his forty-eighth anniversary, and to show the high esteem in which he is held by the ladies and gentlemen of the company, they gathered around an improvised festive board, toasting in happy vein his qualities, both as an employer and friend.

Mr. Bysack has been connected with circus life since his seventeenth year, and his name is known the world over as one of the best gymnasts in the profession. He has owned the Hippodrome Circus for the last thirteen years, and his visits to any place in the Orient are ever hailed with delight.

Florence Kendall, the charming songstress whose success we have already referred to in these columns, topped the bill successfully at the King's Theatre, Kilmarlock, last week, and, at the request of the management, sang “Gin a body” as a third song at several performances, much to the delight of the audience.

“IN A GARDEN FAIR.”

AT KINGSTON EMPIRE.

A new musical sketch bearing the above title was presented for the first time at the Kingston Empire on Monday, and was received with unmistakable approval at both performances. It is presented by Talbot and Pearce, and is one of the prettiest new musical acts that have seen the light at the Kingston Empire.

There are only two characters in the sketch, a young man just returned after an absence of two years, and a young lady waiting to welcome him. Miss Claraissa Talbot, who plays the latter part, has had a large experience in musical comedy, in which she has played leading parts, and she has also been the Cinderella in five pantomimes of that name. She is the possessor of a pretty voice, well suited for the part. Mr. Albert Pearce is no stranger to fame in the musical world. Possessing a tenor voice of great purity and compass, there is probably no artist who has sung a greater number of songs into the gramophone, and it is a notable fact that one of his records, “The pilgrim of love,” was played at Buckingham Palace at the request of the late King Edward VII., who expressed himself much pleased with it. He has also had nine years' experience in Savoy operas. Both artists did ample justice to the sketch. The music, which is pretty, catchy, and bright, has been composed by Mr. George Arthur, who also supplied the song, words, and libretto. The construction of the sketch, however, was principally carried out by Miss Talbot, who certainly evinces some skill in this direction.

The lady is discovered in an old English rose garden anxiously expecting the return of her lover, and a few bars of a love song have just left her lips when he comes upon the scene. The young man, of course, loses no time in telling the lady how much he loves her, but the girl coquettishly demanding “How many have you told that to?” they both join in a duet with that title. There follows a pretty love scene, in the course of which they join in another duet, “The summer-house song,” partly sung in an electrically lighted summer-house. In this scene a chain of roses is employed in an accompanying dance.

The principal feature of the sketch is a song by the lady describing the ladies she had met in her travels. Each of these was illustrated in turn by Miss Talbot, who appeared as a Geisha girl from Japan, a dancer from Spain, a Persian lady, and a fair American, each impersonation being accompanied by a typical song and dance. The costumes worn in these parts were magnificent, and the quickness with which the change was made excited considerable notice. Then the lady makes her appearance as a bride, and the curtain falls to the sound of wedding bells and the strains of Mendelssohn's “Wedding March.” The applause was loud and hearty, and the artists were recalled several times.

DAINTY DANCERS AT THE EUSTON.

ZARMA AND DU ROIS.

The two charming young ladies known as Zarma and Du Rois opened on Monday at the Euston in a series of character dances, which delighted crowded audiences. The scene is a fairy-like bower, at the back being a big cluster of roses, from which depend ribbons supporting winged Cupids. When the lights are lowered it is night-time, and this flowery retreat has an eerie aspect, with the gleam of water in the distance. But the gloom disappears as if by magic, and the joyous spirit of Summer seems to pervade the scene as soon as it is lighted up.

Zarma and Du Rois represent a male and a female dancer, and the dark and the blonde types of beauty form an effective contrast. When the curtain rises from out the gloom emerge two figures—representing the man and the woman—and they give a dance, full of grace and seductive charm. This is followed by a cymbal dance, punctuated by the clash of these ancient musical instruments, and then comes a waltz, in which the ladies give some delightful variations. Lastly, in diaphanous drapery, they supply further evidence of their supple grace of movement and skill of execution. In this the lover pelts his mistress with red roses; there are pretty effects obtained by the waving of lengths of gauze, and a semi-tragic finale as the lady suddenly drops to the ground as if dead.

The whole set of dances are the essence of refinement, grace, and charm, and the fair performers were greeted with prolonged applause at both houses on Monday evening.

“WANTED, A SOVEREIGN.”

A DIVERTING DILEMMA.

A New Dilemma, in One Act, by Adam Stern, Produced for the first time on any stage at the Pavilion Theatre, Glasgow, on Monday last, June 23.

The Lady Miss Hilda Guiver
Fitz Barlow Mr. Frederick Hearn
Bob Boddington Mr. Claude Cameron
Tony Poole Mr. Douglas Phillips
Himself Mr. W. Louis Bradfield

(FROM OUR OWN CORRESPONDENT.)
The scene of this new sketch—a new “Dilemma,” in one act, by Adam Stern, produced for the first time on any stage at the Pavilion Theatre, Glasgow, on Monday last—is laid in a tea-shop in Bond-street, and the plot turns on the fact that a young man about town (Bradfield by name) meets a charming lady and invites her in to tea. In the midst of the meal he discovers that he has only twopenny in his possession, and as the lady has a most healthy appetite, he is in rather a predicament. He proceeds to the telephone and rings up, one after another, three of his dearest friends, asking them to come round and lend him a sovereign. The first two decline, but the third promises to come. So far relieved, the gay Lothario returns to his tea and his damsel. A moment after enter Friend No. 1, trying to look unconscious of the loving pal at the next table. With various well-devised larradiddles “Braddy” tries to get the loan of a sovereign, but in vain. Then appears Friend No. 2, also anxious to have a glimpse of the fair charmer, and his well-meant, but clumsy, efforts to slip the money to his friend in need are very diverting. Then the real good Samaritan appears, and the fat is in the fire, for the charming lady is his wife, and the curtain falls on a very much discomfited pair.

The trifle was well acted, Mr. W. Louis Bradfield as himself playing in his best light comedy manner, and at the telephone, in his love scenes, and in the incidents with his three friends, he found many opportunities for clever work. Mr. Frederick Hearn was smart and easy as Fitz Barlow; Mr. Claude Cameron gave an amusing portrayal of a soft swell as Bob; and as the justly indignant husband, Mr. Douglas Phillips was excellent. Miss Hilda Guiver looked delightful as the lady, and as the tea-shop attendant, a member of the Pavilion staff made a most successful debut.

Mme. Anna Pavlova opened a country fair in aid of our Dumb Friends League at the Royal Botanic Gardens in Regent's Park on Friday last. When the famous dancer arrived for the ceremony the gardens were crowded with fashionably dressed men and women, and the brilliantly coloured costumes of the latter combined to produce a delightfully animated scene. Mr. R. Horniman briefly introduced Mme. Pavlova, whose short speech was rendered almost inaudible by the whirl of the battery of cinematograph machines, which confronted her. I am very pleased to open this fair, and I wish it complete success,” she said.

“A VISITOR FROM VENUS.”

A Farceal Fantasy, by W. Vaughan Best, Produced at the Tivoli Theatre of Varieties, Manchester, on Monday, June 16.

Leander Tubbs Mr. Clifford Pembroke
Mr. Stockfish Mr. Geo. Edwards
Pacifi Mr. Austin Kennedy
Edith Tubbs Miss Amy Mulvey
Hero Miss Sylvia Cavalho

The well-known story of “Pygmalion and Galatea” is recalled to mind by the incidents set forth in Mr. W. Vaughan Best's amusing fantasy, “A Visitor from Venus,” which has welcome elements of originality. The story is based upon the last watch of Hero for the coming of Leander, and it happens that the statue of Hero has come into the possession of Mr. Leander Tubbs. Mr. Tubbs and his wife are not on good terms, chiefly because he prefers the attentions of his club to those of home, and at the time of the action of the piece it is after midnight. A quarrel between Mr. Tubbs and his wife ends in the latter resolving to leave the offending husband, and in her temper she pulls off her wedding ring and throws it on the floor. Not too much upset by this, Leander lets her go off, then picks up the ring, and nonchalantly places it on the finger of the statue of Hero, which he reveals by drawing a curtain. The effect of this is magical. The touch of the ring instils life into the statue, which descends from its pedestal, much to Leander's surprise and embarrassment. Leander, in fact, is much in doubt about whether he has “got ‘em again” or not. At this juncture his name is conveyed to the ears of the beautiful statue by his wife calling him, and immediately Hero claims him as the Leander for whom she has been watching and waiting so long. In the expected course of things, Hero proceeds to make love to Leander, who finds the ordeal so trying that, in fear of the re-appearance of his wife, his efforts are concentrated upon trying to get the statue back into its place. His embarrassment is increased by the appearance of his father-in-law, Mr. Stockfish, who at length is reinforced by Mrs. Tubbs. In this trying dilemma, Leander endeavours to persuade them that the lady is his sister, whom they are expecting from Paris; but Hero herself explodes the pretence by renewing her protestations of love for Leander, showing, by way of symbol, the wedding-ring which he has placed upon her finger. Mrs. Tubbs, recognising the ring, at once takes possession of it, with the result that the life which has animated the statue at once departs, the statue returning to its condition of marble upon the pedestal. Much impressed by what he has seen, the father-in-law thereupon offers £3,000 for the figure; but Leander also is impressed, and will not sell, declaring that he will have it transferred to his office and invested with another wedding ring.

The acting of the piece was well done, Miss Sylvia Cavalho presenting a very attractive embodiment of the statue, Hero. The rôle is one, however, which provides limited opportunities for the exercise of her strong dramatic gifts. As Leander Tubbs Mr. Clifford Pembroke acted with a full sense of the humorous possibilities, and

LONDON VARIETY THEATRES.

FINSBURY PARK EMPIRE.

This week means happy days for Finsbury Park audiences, for George Graves, who heads the bill here as “Koffo — of Bond Street,” is as exhilarating a tonic as could be desired of the most enthusiastic “wattler” on earth. George Graves must surely be the most prolific gagster that is; and, of course, “Koffo” lends him excellent opportunity for inserting whole chains of airy persiflage. He is well supported, too, and is happy in his choice of feminine accessories, for Miss Violet Crossley and Miss Winifred Volt are as pretty as they are accomplished. Also Mr. Gus Wheatman does good work as the philanthropic Mr. Perkins. It's a great sketch.

Tennyson and Wallis are a pair of breezy comedians, who score heavily and deservedly, largely, we are convinced, owing to the quiet and effective delivery of their really amusing patter. The duo is better than the average, and as good as the best of its kind.

Daisy Dormer, most graceful and dainty of comedienne, met with great success on Monday. Singing but two numbers—not nearly enough for the audience—and dancing with a liason elegance and delicate suppleness, she worked the house into a fine enthusiasm. Her numbers were “Marco,” an Italian plaint, and an English rag-time sailor ditty, entitled “Can't you hear the steamer?” Will Gardner gave a capital drawing-room entertainment, that went extremely well on Monday. He opened with a light comedy song, “What should we do without the band?” and followed with impressions of a Scotsman and a Gloucestershire man singing “I want to be in Dixie.” Then he reproduced some London “cries” with great fidelity, and finished with a spectator's observations at a football match. An exceedingly clever turn this.

King's College Boys give a vocal scena, “The Student's Concert” meritously. Introduced are many catchy rag-time numbers, notably “That college rag” and “Bogie rag.” They also dance cleverly. Lloyd Morgan, a popular light comedian, sings “Come to the carnival to-night,” and “I saw Peter Henry home,” with good effect. Les Andres are responsible for much skilful whirlwind dancing; Harold Baker proves a whimsical comedian, and parodies successfully; Gobert Belling introduces some wonderful animal comedians; and the Bioscope concludes.

THE BEDFORD.

Mr. B. Pearce Lucas has an attractive programme to offer his patrons this week at this popular resort. A Bioscope film fills half an hour of the programme. It is entitled “The clue of the broken finger,” and is certainly a remarkable film and a masterpiece of cinema work. The leading actor is a clever man, for he has to undergo several very trying experiences. And the whole story and its working is full of ingenuity, and was greatly appreciated by the audience, who followed it very closely. Gus Harris is a most versatile comedian. He first sings a catchy song,

Satisfied,” in which Mr. Eric Mayne, Miss Ellen Snow, and Mr. Gordon Bailey appear to great advantage. This little comedy-drama is one of the cleverest written, so admirably does it interest for the time it occupies the stage. Griffiths, a comedian, and Carmen, an attractive young lady, enact “The Lady and the Chef,” a humorous burlesque, to much hearty laughter.

Beth Tate, the Californian girl, is immensely popular here in her songs, “Innocent Bessie Brown,” “It's got to be some one I love,” and “So we can all get some sleep.” Her pleasingly distinctive delivery is quite fascinating and the audience would willingly keep her at work if time and turns permitted. A very amusing lazy juggling act is furnished by Rebia, whose feats are also exceedingly dexterous. He is followed by that merry comedian, Gus Garrick, whose ridiculous make-up as a Tyrolean girl singing “That's how we sing on the Alps,” creates peals of laughter. Last, but certainly not the least, in this attractive list of turns, are that irresistible pair, Jack and Evelyn, who contrive to keep the audience hugely delighted by their irresponsible and topical patter—fooling of the highest class. The orchestra, under Mr. Charles Windish's capable control, plays several selections during the evening.

THE SURREY.

A capital bill is provided here this week for the delectation of the patrons of this old-established theatre, which has been doing splendid business of late under the able management of Mr. J. R. Badcoe. Herbert Marnley's company of comedians are here for the second week in succession, the fare provided this week being “Private Potts.” This gentleman's adventures in the harem cause roars of laughter, and the sketch seems really funnier than ever. Jack Williams as Potts is excellent, and is too funny to be missed. He realises the farcical burlesque of the character splendidly. Mr. Hyton-Ward makes a fine study of the part of the Colonel, and is consistently good; whilst mention should be made of Mr. Michael Nugent as the Colonel's son, and Miss Dennis and Miss Greenhouse. Mr. Stanley as Niffy makes the most of that part, and adds not a little to the burlesque business.

Another good sketch, “The Better Man,” is also in the bill. It is a Western American play of rather a sordid nature, capably enacted by Frank Mayo, Alfred Toose, Fay Ellis, and Agnes McCarthy. Edwin Lawrence with a wee assistant, is very funny in a cowboy burlesque, and Cheers' educated cats perform some clever feats. Ada Cerito, a low-comedy artiste of undoubted merit, should use her powers to better advantage than with the two numbers she is featuring this week. Arthur Lewis is an expert dancer, and the Three Laurels prove themselves very clever acrobats, whilst the Musical Jecs provide a diverting interlude with their “Musical smithy” turn. Syd Sydney, a capital young comedian and dancer, fairly brings down the house by some clever work in both comedy and dancing.

WILLESDEN HIPPODROME.

Topping the bill here this week are the ever-popular Two Bobs. With several new songs they delighted the audience on Monday night. They scored an immediate success with “Rag-time dinner-time band” and “Mississippi dip,” and their old favourite “Casey Jones” brought down the house. They had a rousing reception at the conclusion of their turn. That quaint comedian, Jimmy Godden, was in great form on Monday in a burlesque soldier ditty, his “life story” patter causing the audience to rock with laughter. For sheer nonsense his patter would be hard to beat, but the lines are decidedly clever and funny.

Ronald George gave his music scene in which his selections are illustrated on a screen. His cornet solo, “The Rosary,” was well rendered and vociferously applauded. The New Macs kept the house in good humour with their song and patter, and were well received. Milner and Storey, comedy duo, worked hard with some indifferent material, but scored a success with their song and dance. Tim O'Connor has an amusing song, “I always do what father does,” and his acrobatic dancing and tumbling merited the applause it received.

Belle Sylvia's deep contralto is heard to advantage in two ballads, both of which were enthusiastically received by the “gods.” Lily Esplin was good in two low comedy songs. Evelyn Beresford and company presented the dramatic sketch, “The Half Caste.” As Nonoyal, the Half Caste, Miss Beresford acted with intense feeling, and she was well supported by Mr. Herbert Young as Capt. Dick MacBurn, Mr. Lionel Walton as Omavara the Indian, and Mr. Charles Devenport as a native singer. The smaller parts were well sustained, and the sketch had a good reception.

EMPRESS, BRIXTON.

It was evident that the slack season had not commenced here on the occasion of our visit, for a crowded audience on Monday evening expressed its delight in no uncertain manner at the good things which the popular manager, Mr. Nelson Francis (now happily fully recovered from his recent illness), had provided in a programme as varied as it was good. The orchestra, over which Mr. Pierre de Reeder wields the baton very cleverly, never fails to entertain, and their contribution to the programme is always well received. Carlotta Lewy scores in two songs, the best of which is “My boy,” a tuneful melody; and the Dorina Trio of Girls also contribute vocal selections. Katie K. and George G., decorated as the society comedy couple, amuse with some singing, dancing, and patter; whilst Will H. Fox, at the piano, provides a diverting ten minutes.

Mr. Johnnie McElroy and his company present quite a good farceal absurdity, called “Helping a Pal,” and cause roars of laughter. Something after the style of “Charley's Aunt,” the situations are irresistibly funny, and the little farce is well acted by, besides Mr. McElroy, Mr. Leslie Crowther, Mr. Percy Pope, and Miss Dora Moorhouse.

The Apollo Trio, introducing a lady vocalist, a gentleman pianist, and cello player, are good, the cello player being decidedly the better artist. Josie Delaine, as a sailor, scores chiefly with a clever dance; whilst Herbert Rule, with “Wooloomooloo” and some patter with a man in the audience, is very funny.

Two further sketches are in the programme—Graham Moffat's “The Concealed Bed”—as amusing as ever—and “Low Lake's company in ‘In the Bull Rushes,’ a further adventure of the notable pair, which includes some elaborate staging, ably managed by Mr. Sam Bogan, the popular stage-manager here.

“Regulating a Home,” which was produced last week at the Islington Empire, is to go to the provinces next week, and will return to town on July 7.

Miss Rosa Loader, “the slavey at the piano,” is at last meeting with recognition of her undoubted talent in the West End, having been most favourably received during the week at the Oxford, where her exhilarating entertainment is a great success.

Two of the most tuneful coon songs (not rag-time) that we have heard for some time are being sung by Harry Davis, the new style coon, this week at the Empire, Camberwell. Harry Carlton is responsible for them both, and in “Betsy Brown” and “I feel so shy” the singer has a couple of winners.

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a very good impersonation of Mr. Stockfish, the father-in-law, was given by Mr. Geo. Edwards; while Miss May Mulvey was quite convincing as the wife, Edith Tubbs; the remaining part of the butler, Pacifi, being filled by Mr. Austin Kennedy.

BIRMINGHAM MADRIGAL SOCIETY.

AT THE BIRMINGHAM GRAND THEATRE.

Happily, there is no need to insist on the excellence of the moral tone of the modern music hall, nor yet an interest of the music hall as reflecting the improved tastes of the people. But a new feature introduced this week at the Birmingham Grand Theatre seems worthy of special mention. Through the agency of Mr. Chris Towler, Birmingham, first to whom the idea appeared, the Birmingham Select Choir and Madrigal Society of five voices, specially chosen and trained by Mr. T. Appleby Matthews, made its first appearance on a music hall stage. It was not their first appearance in public, as the records of the various musical competitions, some international, will show, but to sing for a musical audience present for the purpose of hearing unaccompanied part-singing is very different from appearing before an audience composed of persons musical and, possibly, unmusical. But the experiment was successful. The singing was in every way excellent—in some pieces of a particularly high order of excellence and the receptions have been enthusiastic. Amongst the various items given, a Bavarian dance by Elgar went well; “Hail bright abode,” from Tannhäuser, was splendidly done; and one particular bright gem was the rendering of “Sweet and low,” for Barnaby's setting never went more delicately.

This engagement heralds in most pleasing fashion the introduction to the music halls of the art of unaccompanied part-singing, for which England was famous above all lands two centuries ago. It may be hoped that the novelty will become a permanent feature of music hall entertainment. Certainly no form of entertainment could have less of the objectionable or more of the ennobling.

“THE WATCHMAN'S WIFE.”

This dramatic episode, by Dion Titheradge, was produced, with every sign of success at the Balham Hippodrome on Monday last. The scene is laid in the office of a private detective, and the skilful way in which the wife is inveigled into making admissions of her husband's guilt is most ingeniously thought out; whilst her final emphatic refusal to purchase hers and her husband's liberty at the expense of betraying his two accomplices concerned in the daring bank robbery brought forth rounds of appreciative applause from the crowded house. Mr. Jack Denton portrays Detective Malcolm Kenshaw with an easy, suave manner, that carries conviction with it, and Miss Hettie Chatell enacts the forgiving wife, Mrs. Benson, with a dramatic fervour and intensity that thrilled everybody. It is a capital little playlet.

Mr. George Hirste, a famous jester of pierrot fame and pantomime comedian, after a successful tour, will be at the Alexandra Palace on Monday.

KILBURN EMPIRE.

The fact that summer is now in being, and audiences are not particularly inclined to indoor amusements, does not appear to have any terrors for Mr. David James, jun., the able manager of this real variety theatre, for the present week's programme is one to be proud of, and large audiences are the obvious result.

An exceedingly accomplished turn is provided by Little May O'Connor, Australian vocalist, who, if the promise of youth is carried out, should become a singer of repute. Rob, Ivy, and Lyn, in a musical scena, “The Garden of Music,” delight the audience with some charming singing, in which is sandwiched some rag-time chants. Some amusing singing and dancing is provided by Rich and Rich, a couple of cross-patters of ability. In “Il Trovatore” and “Good-bye” the Gattessas prove themselves the possessors of superb voices, which are highly acceptable to their hearers.

Fred Elton's musical speciality, “On Board an Ocean Liner,” is composed of several very pleasing songs, to which he accompanies himself at the piano. Very refreshingly groomed, Miss Mabel Osborne sings, in a full, rich voice, the ballad, “One vain regret.” An important item on the programme is the clever and thrilling, and of the same time, amusing sketch, “Honour is

THE COMING OF "POPSY WOPSY."

Undoubtedly the brightest spot in the Oxford's brilliantly successful production, "Step This Way," on Monday night, was Miss Lillian Shelley's piquant and fascinating rendering of the Star Company's new number "Popsy Wopsy," from the accomplished pens of A. J. Mills and Bennett Scott. The manner in which it was introduced sprang a complete surprise on the audience, and their delight in Miss Shelley's offering was evinced by the fact that, in response to deafening applause, she had to return and sing the alluring chorus over again; while at the end of the show she was the recipient of a double handful of costly bouquets. The success of the new Star song was the main topic of conversation among artists and pantomime producers in front of whom there were a goodly number—and "Popsy Wopsy" was straightway booked for inclusion in many forthcoming "annuals," both in town and country.

It was only to be expected that a skit on the rag-time craze, which has for many months obsessed these islands, would presently make its appearance. To Robert A. Innes has fallen the honour of inditing a satire on this absorbing subject that will go down to posterity as the funniest thing of its kind ever written. Wedded to the time-honoured tune of "Who killed Cock Robin?" he has written eight execrably funny verses on "Who killed rag-time" that will assuredly have a place in every pantomime at Christmas time. Meanwhile, the Star Music Company, who publish this delicious morceau, are issuing professional copies for the use of concert parties and alfresco artists, who may be recommended to send in their hundreds for this certain future.

It may safely be asserted that when the Star Music Company finds the real Simon Pure among ballads, the energetic "placers" of that successful publishing house lose no time in getting it exploited by the very finest artists in the business. Par example, this week at Derby Castle, Isle of Man, Mr. Bert Errol is singing the Star's premier ballad, "When love creeps in your heart," by Mills and Scott, with a success that positively baffles description. In a most enthusiastic letter to the Star Company, Mr. Errol records the triumph he has achieved, and all Douglis will soon be ringing with the strains of this most glorious of ballads.

No less important an artiste than Mr. Barclay Gammon will next week produce at the Palace, Shaftesbury-avenue, the Star Company's great new satire on syncope, in eight spasms and a symphony or two, "Who killed rag-time?" and this fine and large humorist is more than delighted with his new acquisition, which he and all others who have been privileged to hear it predict will be one of the comedy crazes of the year.

Miss Daisy Dormer's success at Finsbury Park Empire this week with Godfrey and Gifford's syncope, "Hey, ho, can't you hear the steam?" is remarkable. This fine song has in it every element that makes for popularity, and the same thing may fittingly be said of Miss Dormer's other vocal offering, "Marco Pizzicato," her quaint Italian girl number, by Mills and Scott. Her Finsbury Park success is duplicated at the Oxford, and both songs are published by the Star Music Company.

One of the daintiest and most successful turns at the Holborn Empire this week is Miss Violet Stockelle, who is charming all her auditors with her delightful rendering of "I'd like to go on a honeymoon." F. Collis Wildman's popular song, for which she never fails to obtain vociferous echoes. Miss Stockelle, who has sung many of the Star Company's songs, including the famous number, "That rippling rag," had a particularly successful engagement in South Africa recently, where her complete repertoire was composed of numbers published by the same ubiquitous firm.

Despite the fact that several leading artistes have "made good" with the Star's great song of sentiment, "When love creeps in your heart," the fact must not be lost sight of that to Miss Belle Sylvia belongs the honour of having first introduced this number to audiences in the metropolis, and the stupendous success that greeted her primal rendering of this number has been hers wherever she has since sung it. Her reception at the Wilkeson Hippodrome this week for "When love creeps" must be very flattering to this fine contralto singer, who was never better fitted with a song than the one in question.

Miss Nellie Waring (of Wilson and Waring), who is unquestionably one of the daintiest comedienne on the vaudeville stage, has just produced a new number, by Mills and Scott, entitled "My cinema girl," which bids fair to become one of this season's biggest successes. On the first production of this song, a few nights ago at the Ardwick Empire, she was rewarded by many plaudits and sincere congratulations from several professional friends on the possession of so fine a winner. The Star Company are to be congratulated on both singer and song.

Miss Victoria Carmen's success at the Surrey and Putney last week with the Star Company's greatest ballad, "When love creeps in your heart," has been eclipsed by the manner in which this delightful number has been received at Kilburn Empire this week, and this cultured vocalist is naturally very delighted with the fine vehicle for her talents with which the Star Company have equipped her.

One of the most dashing and debonaire of present-day light comedians, in the person of Harry Simms, has been scoring all along the line with two of the Star Company's numbers, to wit, "Lead me not into temptation" and "All roads lead to my house," both of which he will be singing at New Cross on Monday next. He has also in active preparation other songs published by the same over-ardent firm.

All Terriers taking part in the special show to be given by the Order, at the Brinsford Fête and Gala on July 9, are particularly requested to attend a rehearsal, to be held on Sunday next after the usual meeting.

Robert Belling is the favourite jester of King Alfonso. His comical Spanish bull fight has been witnessed by his Majesty fourteen times at the Circus Medrano, Madrid, and on five separate occasions he has been royally favoured with personal souvenirs. One is a medalion of the Royal crest set in diamonds, and others include a ring, a pin, a diamond-mounted snuff-box, and a pair of shoe buckles.

PIERROT NOTES.

A well-dressed and talented company, the Purple Poms, gave an excellent entertainment at the Pier Theatre, Bognor, last week. Mr. Ben Laws, manager and producer, was irresistible in his humorous numbers, and the life of the company in duos and concerted, all of which were excellent. Mr. Edward Sydney is a natural comedian, and caused much amusement with his interpolations. Miss Mabel Gillender has a charming voice and beautiful rendition, and was heard to great effect in "Sing, sing, birds on the wing." Miss Irene Douglas in comedy songs and dances got thoroughly at home with the audience. Mr. Ernest Ward has an excellent voice and did good work in the "straight" numbers. Mr. Jack Grenville was at the piano, and an able accompanist. A feature of the entertainment was the brisk, bright, and splendid way in which the whole was presented, and the general excellence of the concerted numbers. The stage setting and costumes, first in Pierrot-land, and secondly in the Land of Pompadour, were worthy of special mention, and will easily hold place against the many well-staged concert parties now touring the country.

The summer concert season commenced last week on the Wellington Pier, Great Yarmouth, when the Eccentrics, who are engaged to give a fresco Pierrot concert in the open gardens when fine, and the Winter Gardens when wet, made a very successful debut. This clever costume party is under the direction of Mr. Percy Watson, himself a tenor singer of no mean ability, and who has scored many successes at this charming resort. Miss Olive Cooke, a fine soprano, has had great experience in all branches of theatrical work, having been with Sir Herbert Tree, and also at the Royal Opera, Covent Garden. A dainty little comedienne and dancer is Miss Winnie Hall, who has been with many engagements, including Mr. George Edwards and Mr. Seymour Hicks. Mr. Will Seymour, character comedian, is an artist of versatility, and his dame impersonations are much enjoyed. Mr. Arthur Lenville is another capable comedian, who toured for many years musical comedy. Mr. Emy Russell brings a great reputation, won in his impersonation of the President in "The Girl in the Train." Mr. Arthur Havers is the efficient accompanist.

Mr. Walter Walters's company, the Sabots, have during the last week made many friends by the excellence of their entertainment on their initial visit to the Central Pier, Morecambe. The show is drawn on distinctly humorous lines, although the more serious items of Miss Minna Deacon (the contralto) and Mr. Sydney Warwick (the baritone) were invariably favoured with a recall. Miss Gladys Carlisle is a refined comedienne who dances well; whilst Mr. A. E. Nickolds, who was specially engaged for this visit, is a banjolist of the Oly Oakley stamp, his numbers including many well-known classical pieces. Mr. Finlay Dunn "got right there" every time with his delightfully funny sketches at the piano and comic songs, his facial expression being excellent. Mr. Walter Walters, the manager of the party, is a light comedian of parts, who works well in impromptu situations throughout the show. The concerted items are smartly done, the revue, "Rag-time Shopping," being particularly deserving of mention.

The Ranchers, a company of entertainers promoted by Mr. Richard Nightingale, have been performing in the Opera House at the New Spa, Bridlington, during the past week. The company included Miss Dorothy Burdwood, a nice soprano, and Miss Nellie Mascott, a capable comedienne; Mr. Fred Preston, a fine baritone; Bert Delam and Bert Cayley, comedians; Dan Dugdale, an expert banjolist; Percy James, humorist; and Edmund Andrews, a capital pianist and accompanist. A special attraction during the week was a fine gymnastic display by the Bouncing Peps, a couple of wonderfully clever artistes on the horizontal bars.

The Excelsiors provided a real treat to the patrons of the Derby Pavilion and Gardens last week, and despite the ideal weather conditions, crowded houses assembled nightly. Miss Nora O'Malley's vocal efforts were an instantaneous success, her "Beautiful lady" song being greatly appreciated. Miss Iris Elverson is a graceful and charming dancer, and with a sweet songstress. Miss Alice Singleton does full justice to the capital numbers allotted to her, and her duets with Harker Holt were very pleasing. Frank M. Quinn is successful as a ballad vocalist, and Harker Holt has many items to his credit. Arthur Guildford wears the motley with great effect, for he appears to have made laughter-raising a fine art. The arduous duties of accompanist are carried out in a skilful and creditable manner by Ernest Lord.

The management of the Kursaal, Bognor, are to be congratulated upon the changes they have lately made in their hall. The concert manager now in command is Mr. Henry Hampson, who will be remembered in conjunction with Mr. Salisbury as responsible for that very good company, the Quaints. Associated with Mr. Hampson is Mr. Alfred Leslie, and Mr. Maxwell Stuart has been engaged as producer. The reception accorded on Saturday last, the opening night, to the Peek-a-Boos, the company engaged for a season of fourteen weeks, was evidence that the public's anticipations were not disappointed. The programme was approvingly received throughout the evening, and the company was recalled a second and third time at the close, thus signifying the warmth of Bognor's welcome to the Peek-a-Boos. The company comprises Mr. Alfred Leslie, in his humorous monologues and songs; Miss Eva Dale, soprano; Miss Connie Clive, soubrette; Miss Florence Bond, comedienne and dancer; Miss Gwendie Campbell, songs at the piano and accompanist; Mr. Stuart Fraser, baritone; and Mr. Fred Willett, comedian and raconteur.

The Olympian Gardens, Rock Ferry, under the leasehold of Mr. Charles Boulton, are experiencing the usual excellent business, the attraction consisting of Mr. Philip Braham's company, the Grotesques. The programme is admirably arranged and carried out with great success by Mr. Vivian Foster, a burlesque comedian, whose merriment is infectious, supported by a talented and versatile company, consisting of Messrs. Harry Hilliard, Hugh Bayley, Joan Campbell, Albert Simmer, and Mmes. Irene Greville, Ethel Spencer, and Marjorie Blythe. The burlesque on a village concert is particularly worthy of note. Mr. Foster, as the village parson, evoking roars of laughter.

At the Leicester Empress Rink the Royle Entertainers are appearing for the season, and display much versatility. Miss Connie Hazeldine

(comedienne, dancer, and accompanist) is very good in her songs, "I've got my eye on you" and "Military Mary Ann"; and Eric Onuliffe (soprano, vocalist and expert dancer) is another favourite. Other members of the party whose turns are deservedly appreciated include Miss Gabrielle Cravola (contralto), Mr. Robert Lucot (baritone), Mr. Horace Royle (basso), Mr. Alec Vaughan (light comedian), and Mr. Leonard May (comedian). The proprietor of the rink is Mr. J. Butters, and the acting-manager Mr. G. W. Cooper.

In our concert notes last week, in speaking of the Comedies at Ramsgate, we mentioned Miss Vivienne Franklin as being one of the party. The information, which was supplied to us by a pierrot contributor, is, we understand, erroneous.

The fine weather has been largely conducive to crowded audiences at the open-air concerts at the Oval, Cliftonville. Yet it seems to have affected the attendances at the Margate Pavilion and the Westonville Pavilion only to a very slight degree. With the windows open the ventilation at both places is perfect, and the audiences gain the advantage of a delightful sea breeze. During the week the orchestral concerts, conducted by Mr. E. Maney, have included vocal numbers by Miss Amy Simpson (soprano) and Miss Olive Twain (a new humorist), both of whom have been particularly successful.

The Broadstairs Bohemians attracted large audiences at their second week's engagement at the Ramsgate Victoria Pavilion. Mr. Bacon, Ramsgate's municipal entertainment manager, is to be complimented upon having secured this attractive booking.

The engagement made by the Broadstairs Band and Entertainment Committee for the past week was originally for the Harlequinades, but, owing to unforeseen circumstances, this party could not appear, and, in their stead, the Quaints were booked. This is a very capable and popular party, and the concerts at Bohemia have been well attended.

The thirty-second concert of the Great Eastern Railway Musical Society was held at the Great Eastern Railway Hotel last Wednesday. The orchestra, under the direction of the honorary conductor, Mr. William Johnson Galloway, accomplished some highly creditable work, and there were times when the playing was really fine. Between the orchestral numbers Miss Nellie Walker (contralto) sang Gounod's "When all was young" and Goring Thomas's "A memory"; and Miss Dora Gibson (soprano) was heard to advantage in "The prayer" (from "La Tosca") and "Sweet as the graces of a rose," by Miss Maud Wingate.

On Sunday last the usual ladies' evening was held at the Irish Club, and, in spite of the warm weather, a large number of members and their friends turned up and enjoyed a first-rate concert. Amongst the artistes who took part in the programme was Mr. Farquhar Young, a late arrival from New Zealand, who possesses a most excellent voice and is a reciter of the first water.

Mr. Randall Jackson's concert party are having good attendances, whether at the Margate Pavilion, Oval, or Westonville. The whole company, including Mr. Philip Rittie, Mr. Fred Milner, Mr. Alfred Hurley, Mr. Randall Jackson, and Miss Lillian Burgess, have flattering receptions and repeated recalls.

Mr. Stanley Kirby's party are equally well received. Miss Lena Hutchings, Miss Kathleen Severn, Mr. Fred Wildon, Mr. Harry Hudson, and Mr. Kirby provide a most enjoyable and varied programme.

Mr. Harold Montague and his Vagabond Players—an excellent combination—supplied the entertainment last week at Mr. Harry Leslie's Pavilion, Rushmore. Mr. Montague delighted the audience with funny stories, songs, and general amusing business. Mr. Leslie Burgess sang "Life's a holiday" and "The stem song" in fine style; and Mr. Thomas Jackson, tenor, was well received. Mr. Arthur Thomas gave the selections from the one-stringed violin and on the bone effectively; and Miss Agnes Arden contributed several taking songs in capital style. Dainty dances by Miss Gwen Lewis were greatly appreciated, and her solos and duets with Mr. Montague were very enjoyable. Mr. Arthur E. Godfrey, as the accompanist, left nothing to be desired. The Vagabond impressions were all well done and a distinct feature of the programme. This week, Mr. Charles Hislop and the Brownies occupy the boards. Next week: Mr. Reg. Bolton and his Fashion Plates.

At the usual Sunday evening concert at Buxton Gardens on the 22nd inst., Mr. Robert Pitt sang from Mendelssohn's "St. Paul" ("O God, have mercy") and "O star of eve" from "Tannhäuser" (Wagner), each item being the outcome of an extra number. The band of the 20th Hussars gave splendid accounts of "The war march of the priests" (Mendelssohn), the overture to "Pique Dame" (Suppe), "Come, sing to me" (song by Jack Thompson), grand selections from "Samson et Delilah" (Saint-Saens), and "Cavalleria Rusticana" (Mascagni), "Bocherini's Minuet," Tschakowsky's "Chante sans Paroles," and the Juxta from "Mors et vita" (Gounod). There was a large gathering, and everything submitted was accorded in a cordial spirit and acknowledged accordingly.

Buxton Gardens presented a somewhat gorgeous appearance on Saturday evening, the whole place being transformed into an Eastern grove on a large scale. Previous to a splendid fireworks display by Messrs. Brock and Co., of London, the usual popular concert was brought off successfully. Mr. Robert Pitt, of the Queen's Hall and other concerts, being the singer. Mr. Pitt was in good voice and gave an interesting account of the prologue to "I Pagliacci" (Leoncavallo), and gave as an extra ballad "The arrow and the song." In the second half of the bill of fare Mr. Pitt sang Clarke's "Sincerity," this effort likewise being honoured with a demand for more, the concession being Metcalfe's "Absent." These numbers were delivered from the open-air bandstand, the initial occasion in this respect. The band of the 20th Hussars have proved a great attraction here, and on the occasion under notice, under the baton of Mr. C. Clement Hartley, submitted a vivacious selection from "The Arcadians," "A voyage in a troopship," nautical fantasia, "The Hilly-Koo," two-step, and the "U.S.A. patrol," besides others. At the conclusion of the concert the fireworks display was attended by a large and interested crowd of visitors and residents.

The alfresco concerts at the Fox Hotel Gardens, Palmer's Green, under the direction of Mr. G. W. Haarnack, are meeting with unprecedented success this year, and last Saturday evening, when we visited these charming gardens, we found that the programme, the healthy state of business, and the unexceptionable weather, left nothing to be desired. Many capital items were presented, and deserving of special notice we remarked Mr. Harry Vincent, in imitations and impressions of sundry sounds; Miss Olive Clark, who sang "Rose in the bud" delightfully; Mr. Geo. Pryce, a really excellent light comedian; and Miss Dolly Haarnack, in comedy numbers. Other artistes deserving mention were Mr. Victor Bailly, who was heartily applauded for his rendering of "The last watch"; Mr. James Crumley, the untiring pianist; and Mr. Percy Verrier, a comedian who should go far.

A new venture was inaugurated in Cleethorpes when Mr. Tom Fancourt's company of White Stars appeared at the Cleethorpes Council's new bandstand enclosure on the Kingsway. The chairman of the Council, Mr. A. J. Gray, supported by the Council, was present, and formally declared the enclosure open. He welcomed Mr. Fancourt's White Stars, and hoped that the venture would turn out a success both for Mr. Fancourt and the Council. The enclosure is very pleasantly situated on the Kingsway and tastefully laid out with flower-beds and rockery, and makes a great addition to the beauty of the promenade. A large audience had assembled, and listened to a high-class entertainment. In addition to Mr. Fancourt, who is well known on the vaudeville stage, there is Miss Millie Fancourt (pianist and entertainer), Miss Violet Cuthbert (soprano), Miss Hilda Wells (soubrette), Mr. Eric Clifford (baritone), Mr. Desmond Dene (light comedian), and Tiny Tootles, Mr. Fancourt's talented little son.

Mr. Hickman Smith and his Royal Entertainers made a big impression during their visit to Glasgow last week, and, despite one or two downpours, had some record and most enthusiastic audiences at the various parks visited, double encores being the rule. Their items follow each other with such rapidity that there is never even a suggestion of a wait, and this fact was specially commented upon by the management. Miss Marie Westcott and Mr. Hickman Smith made a great hit with their original duets, while the latter, in song or monologue, was always loudly acclaimed. Miss Westcott introduced some charming numbers during the week, a pretty gavotte song being especially enjoyable. Mr. Reginald Northall in his monologues was well to the fore, and a great favourite; while Miss Vida Yorkie in her comedy songs was another capital artiste. Mr. Harry Rowland created much mirth with his original patter numbers, of which he has a large selection. Mr. George Hay at the piano was all that could be desired, whether in his songs at the piano or in his accompaniments. The concerted items were with one exception all original. Among the most successful may be mentioned "Passive resistor," a very humorous number, "St. George's," "Cheese," "Armadillo," "The heathen Chinese," and "The rag-time time." This week the Royal Entertainers are at the Palace Gardens, Stirling.

The summer season at Torquay commences this week with the opening of the Princess Pier Concert Hall, which is again under the able management of Mr. A. T. Tremlett. The party engaged for the week is the Moths, who are paying their first visit to Torquay. As an experiment their afternoon performances are to be given in the Alfresco Tea Gardens, whilst on Tuesday and Friday afternoons they will occupy the Pavilion. The artistes at the latter hall during the week are Miss Gladys Roberts (contralto) and Mr. David Brazell (baritone), whilst the Municipal Orchestra plays twice daily as usual. Last week Mr. Austin M. Wilshe was fortunate in securing the services of Mr. Alfred Kastner, the celebrated harpist, for three days.

Mr. Reg. Bolton and his smart company of entertainers, the Fashion Plates, have been highly successful during the past week at the Grand Pavilion, Royal Prince's Parade, Bridlington. Their programmes are well selected, and each artiste gave a finished performance. The concert numbers were a special treat, and some most laughable business was introduced. Miss Renee West gave some charming soprano songs; Miss Dorothy Belmont, as an entertainer, was capital both in humorous items and monologues at the piano; Reginald P. Jecks gave some delightful baritone songs in an artistic manner; Mr. Norman H. Lee, in black and white impressions, proved himself a pastmaster in the art; and Mr. Geo. F. Ford, in ventriloquial humour, was most entertaining. Of course, Mr. Reg. Bolton, an old favourite here, was accorded a hearty reception, his humour and clever characterisation being equally effective. The company remain at the Pavilion for another week.

A more enjoyable programme than that presented by the Vagrants at the Harbills Pavilion, Leeds, it would be impossible to find. Mr. Phil Howley has the happy knack of knowing just how to catch the popular fancy, and his new numbers gain instantaneous success. The lady artistes particularly are a talented trio. Last night, Miss Mamie Watson was repeatedly encored for her "Dairymaid" number, assisted by the male quartette. But it is the duets with Mr. Leslie Barker in which this lady shows to such advantage. Her charming personality and clever, graceful dancing make these numbers a huge success. Another clever artiste is Mr. Harold Johnson, late of the Follies. Humorous and dramatic monologues are his particular forte, and each number is delivered with telling effect. His sermon on "Mary's Little Lamb" is really especially funny. Miss Eileen Desmond sang "The Rosary" with much feeling; Miss Babs du Cane was encored for her rag-time song and dance; Mr. Micky O'Brien convulsed everyone with his humorous rendering of "Chrysanthemums"; and each and every member of the troop distinguished themselves in a new humorous number, "Shopping."

Mr. Wallis Arthur's company of entertainers are now an institution at Hastings, and, starting last week, have by no means lessened their already great reputation. Mr. Ernest Pitt possesses a fine voice, and knows how to use it. His song, "Little grey home in the West," has been received with great applause. Mr. Charles Hawthorne is a vocalist of much merit, Miss Dorothy Eales is delightfully humorous, and Mr. Harry Jackson is quite first-rate. As principal comedy merchant Mr. Harry King is "top hole," and Mr. Laurie Wylie, with his clever imitations of famous people, is a great favourite.

Last Monday week the Keith Prowse entertainers resumed their alfresco concerts at Caro-

line Parade, Hastings, and, favoured by fine weather, have attracted large audiences. They are a gay crowd. Mr. Ernest George sings a good song, Miss Castan Murray is clever with song and piano, Mr. Rex Harold supplies excellent humour, Miss Olive Temple has a charming voice and will speedily gain appreciation, and Miss Kathleen Bach excels in rag-time. Mr. Reginald Bach excels in rag-time, Mr. Fred Frampton's burlesque lectures and sketches are eminently amusing and Mr. Ernest George is a certain favourite.

Mr. Leigh opened the season at the Pier Pavilion, Cleethorpes, with Mr. Ernest Lord's entertainers, the Excelsiors. There was a very good audience at the first promenade concert, in spite of the earliness of the season. Miss Nora O'Malley must have felt very gratified at the applause accorded her for her rendering of "Beautiful lady." Miss Alice Singleton and Miss Iris Elverson were as clever as ever, and both were obliged to respond with encores. Mr. Harker Holt, with "Girls I used to know," and Mr. Frank M. Quinn in "Farmer's pride" helped to make the concert a success, while last, but not the least, must be mentioned Mr. Arthur Guildford, a humorist who succeeds in convulsing his audiences. The capital concerted items were all cleverly rendered. The band, under the direction of Mr. A. Colson, rendered "Light cavalry," "The Thistle," and "British colours" with excellent effect.

The Sparklets, under the management of Mr. Fred Roe, gave a most successful entertainment on Monday last at the Finsbury Town Hall. The most popular items were an original concert number entitled "Love," written and composed by two members of the company—Mr. Geo. E. Roe and Mr. Leonard George—which was received with abundant applause. Miss May Piggett, who is the possessor of a charming contralto voice, rendered "Love's coronation," with violin obligato by Miss Frances Walkley. All the items by the several members of the party were accorded well-deserved encores.

The Georgians had a very successful week at the Montpelier Pavilion, Cheltenham, giving the patrons full measure of enjoyment, and gaining full measure of approval. Mr. Vivian Vivian's humorous dramatic interludes were greatly enjoyed, and Mr. Harry Hearn's comic songs scored heavily; original burlesques were a pleasing feature of the entertainment; and the singing of Miss Maude Coles, Miss Gladys Trevor, and Mr. Robert Carr left nothing to be desired. Mr. Eustace Wallace acquitted himself admirably at the piano.

THE SCARLET MR. E'S.

Under the experienced management and brilliant personal direction of their new proprietor, Mr. Dan Daniels, the Scarlet Mr. E's are this season splendidly maintaining the prestige that aforesaid made theirs a name with which to conjure. In the case of each individual member of the present company his scarlet cloak and tiny, fascinating mask adds a glamour to the personality of a sterling artiste, the combination of talent being second to none claiming the attention of the public to-day. Operatic and concert vocalism of the highest order is linked to excellent instrumental music, and spiced with genuine, spontaneous comedy to make every programme of these celebrated entertainers an unalloyed delight to the audience.

Between the first item and the last the whole gamut of emotions is swept, and out of a galaxy of stars it is difficult to place the favourite. Mr. E. No. 4 is the tenor of the party, pleasing in his interpretation of standard ballads and operatic arias, Mr. E. No. 1 being the baritone, resonant and wide compassed, gripping his hearers alike in songs of gay vein and in those of pathos. The duets of these gentlemen are a feature of the programme, never failing to rouse the utmost enthusiasm.

The masterly banjo playing of Mr. E. No. 2, alike in solos and trick performances, reveals the skill of the accomplished musician, his songs to the accompaniment being also ever welcome items. Mr. E. No. 3 specialises in an expert repertoire of various uncommon and charming instruments, over and above his great talent as an American humorist and raconteur. At the piano, Mr. E. No. 5 is brilliant in light ditties, whilst to Mr. E. No. 6 accrue the warmest congratulations on his work as accompanist. A more witty wearer of the motley than he who now dons the cap and bells as jester of the Scarlet Mr. E's would be hard to find. Merry with quip and crank at every turn, a capital dancer, and possessed of a lengthy repertoire of really funny songs, up-to-date and clever, he is always in the picture, his whole-hearted gaiety running through the entertainment like a streak of quicksilver. Concerted numbers are quite a forte with the company, and include an "Impression of negro minstrels," "Derby Day," "Our aero-bus," and "An audience at a picture palace."

Thanks to the enterprise of Mr. E. J. Tamlyn, the well-known West of England manager, visitors to the Scarborough Empire next week will see the Scarlet Mr. E's at the Victoria Pavilion at that town. This week the company is at Exmouth, and a full list of bookings will carry them on until well into the autumn.

Few artistes on the music hall stage have, perhaps, spent such a strenuous afternoon last Tuesday as Mr. Thornley-Dodge. He produced four new plays at the Court, created four new parts, his most successful being Catesby, in Antony Grim's tragedy, "The Deliverer." Both men proved to be excellent swordsmen. In addition, Mr. Thornley-Dodge appeared at both houses at the Empire, Shepherd's Bush, and received five recalls after his smart lightning sketches.

STOLL SUBURBAN HOUSES.—Miss Ina Hill, the Carl Rosa prima donna, and Albert Whelan, will be seen at the Hackney Empire next week. Betty Barclay, Harry Weldon, and the De Wynne Brothers will be at Shepherd's Bush Empire; and Herbert Lloyd's Minstrels and the Seven Rag-time Gipsy Girls at Chiswick Empire.

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SPORTING NOTES.

BY SANTOL.

Entries for the Stewards' Cup come as a reminder that the season is creeping on. Goodwood marks half-time, in fact. The retrospect up to now is not a very happy one. There was the unsatisfactory finish for the Two Thousand, the tragic sequel to the Derby which cost the public so many thousands, and then the fanatical outrage in the Gold Cup at Ascot. On top of all this, which is enough in all conscience to sicken the public, outsiders have come up time after time in the big races. The ring must have scored heavily this last nine months. The back end was a terrible period for backers, and, really, matters from their point of view have improved but slightly since flat racing opened on Easter Monday. Imagine the Derby favourite being disqualified, and the leading horse in the Ascot Gold Cup being held up and brought down by an armed madman! Events such as these, until they actually happened, could only be contemplated in the pages of sensational fiction.

As for my remarks on Wednesday concerning the inconspicuous figure Newmarket horses have played in handicaps this season, of course, one immediately came up in the Northumberland Plate. The Tytt won, and confounded the Ascot Stakes form utterly. Except as regards the winner of the Ascot Stakes, Rivoli, that race had best be wiped out of memory when speculating on future problems, for the way in which The Tytt turned the tables on King Midas and others—on more disadvantageous terms, too—proves that the form was all wrong. It is easy to be wise after the event, but really I suppose The Tytt ought to have been backed, for, of course, her three-year-old form showed her to be a magnificent stayer. There are few more severe two-mile courses than Gatwick's, and over that track The Tytt won a handicap last autumn. She is magnificently bred by Spearmint, and, of course, is a direct descendant of Carbine, whose progeny always stay, whatever other shortcomings they may inherit. I expect more will be heard of The Tytt now that she has found her true form.

What an instrument for gambling upon Mr. George Edwards possesses in Daly's now! This colt sets weight at defiance on easy courses, and how he came to be linked at Epsom in Derby week beats me, for he held a twenty lengths lead at one point in the race. We all wrote him down a rank non-stayer that day, and so he is, but all the same, on easy courses like Lewes, Brighton, and Goodwood, it will be almost impossible to weight him out. I look for his victory in one of the important handicaps at Goodwood a few weeks hence. With a colt of this sort the draw means nothing, for his brilliant speed takes him lengths away from the field before two furlongs have been covered. Daly's, I notice, is entered for the Drayton Handicap, which is run over seven furlongs at Goodwood.

Reverting to the Stewards' Cup entries, one is struck by the absences, rather than at any of the mixed lot which make up the entry. Poor old Hornet's Beauty, who now wears a tube in his throat, it has not been thought good enough to enter for the race, while Slepner, who is sup-

posed to be a mighty force over six furlongs, is also missing. Great Surprise is there, however, and, of course, he will be top-weight, and very hard to beat at any weight, too. For some reason he stood down in the Gosforth Park Cup, probably as a protest against harsh handicapping—10st. 3lb. is a mountain of weight for any horse. It has been rumoured that Mr. Rhodes was anxious to match his flier against Hornet's Beauty. I cannot vouch for the truth of it, and am inclined to discredit it, for, of course, a beating by Hornet's Beauty, who is a "tubed" gelding, would seriously depreciate the value of Great Surprise as a stallion. Mr. Whitney has a fleet entered, which include his Ascot winners, Meeting House and Harmonicon. Meeting House, however, is bound to be well weighted up after his brilliant feat in beating Slepner so easily at the royal meeting, and I am afraid, like all Mr. Whitney's horses, he is thoroughly exposed. There are some very good horses and some very moderate ones in the race, and no doubt when the handicappers have done their work the problem will be as tough as it ever has been.

The London Cup, to be run at Alexandra Park next Saturday, collapsed badly at acceptance. Most of the good horses have gone out, and, in fact, beyond Chili II, Early Hope, and Mohacz, they are merely platers. Possibly Mohacz's handicapping has caused this wholesale defection. He was certainly pitch-forked into the race, and if he does not win it he ought to. I am afraid it will be a case of laying odds, as it was last year upon Lycan.

Interest in the Grand Prix tomorrow, as far as England is concerned, is nil, for so badly off are we for three-year-olds since Craganour retired from the turf that no English horse has gone over. Nimbus, who ran so well in the Derby, has suffered from the effects of hard ground, and is now quoted at forlorn odds, and it is not even certain that he will run. The experiences of the English horses in the big steeplechase and hurdle race at Auteuil this week have been disastrous, and there is no doubt that France can give points at the cross-country game in the matter of the class of the horses crossed in it. Rathlea and Islington Green are our chief hopes in the hurdle race, and both were beaten out of place. The winner, Galafon, a four-year-old, by the way, was running on the flat in England last year, and, as a matter of fact, he finished well up in the Cesarewitch, and on that form was bound to beat Rathlea.

SELECTIONS.

At Sandown to-day Brotherstone represents a gambling chance in the Alington Selling Plate on his fourth to Stornoway at Ascot. Haversburg will win the British Dominion Plate. The Atlanta Stakes looks good for Sands of Time on her Ascot running. INAUROVAL has a great chance in the Wellington Handicap on the book, judged on running with the Gosforth Cup winner, Lucy Farand. SWAN SONG ought to win the Robert de Witville Handicap.

Newmarket clashes with Carlisle on Tuesday. On the classic heath back Amsbury for the July Stakes. SIXTYFOUR Way will win the Hare Park Handicap, and PHAROS the Trial Plate. At Carlisle Toota has a chance in the Holm Hill Plate, and NEDDY DUKE should win the Cumberland Handicap.

Miss Maisie Gray (Mrs. Dan Hardie) is now on the high road to recovery from the effects of the accident which befell Mr. Hardie and her whilst motoring the other Sunday. The pin securing the side-car of the motor-cycle snapped, the two becoming detached, and had the machine not been travelling slowly at the time, the result would undoubtedly have been very serious. Mr. Hardie, though badly shaken, sustained no further injury, but Mrs. Hardie was badly cut about the head and face.

MUSIC HALL FAVOURITES.

MISS VONA CLIFFORD.

As a comedienne and dancer Miss Vona Clifford has fulfilled several engagements at the Palace, Shaftesbury-avenue, the London Pavilion, Tivoli, and all the principal halls in London; she has also toured the Moss and Stoll Empires many times. Latterly she has been playing her sketches, "My Friend the Thief" (a domestic episode) and "Bobbie's Bungle" (a comedy playlet). A little incident illustrating Miss Clifford's pluck and resource occurred to her a few months ago when she was playing in London. "My leading man," she says, "had to fulfil an engagement at the Lyceum Theatre. So we had to rehearse



MISS VONA CLIFFORD.

another man, to open in Manchester the following Monday. We put him through all right, but at the last moment my man who had been with me for some time struck for more money; although, needless to say, he did not get it. Well, I just went to our friend Frank Weathersoy (a real good sort), and he fixed me splendidly with quite a clever little actor. He had the part on Saturday, and we opened on the Monday matinée and two evening shows. We made a tremendous success, and a Frenchman from Paris, who was in Manchester for the Motor Show, was so delighted with my little act that he engaged a box each night and brought friends to see us, and also invited us to luncheons at his hotel, and took us for several motor drives. I think you will agree that I was plucky to open with two new actors, one of whom only had his part a few hours beforehand.

When Miss Clifford is not playing sketches she is busy singing at concerts. She also possesses a good comedy duologue which she sometimes plays.

Terrier Dick Bell (Bucher Bros.) is leaving Waterloo Station to-day at 10 o'clock for America, and will be pleased to see Terriers at the station.

MASKELYNE AND DEVANT'S MYSTERIES.

Programmes at the famous Home of Mystery, in Langham-place, are never allowed to grow stale, new illusions, acts, and entertainers being constantly introduced. A novelty in the current week's show is included in the selection of mysteries given by that clever magician, Mr. Charles Morritt. Entitled "From Pillar to Post," a couple of large letter-boxes, exactly resembling the real thing, and lined with the regulation zinc netting, are seen at opposite sides of the stage. They are raised from the ground, made to revolve, and electrically lighted inside. There can be no doubt they are empty. Trippingly coming on the stage, a dainty little damsel quickly enters one of them, and the door is closed. She is followed by an indignant postman; but, on examination, the box is quite empty. She is then found to be in the opposite letter receptacle, but quickly vanishes. A policeman next comes on the scene, but the postman mysteriously disappears with remarkable suddenness, and hey, presto! the girl is seen up in the gallery, and the postman at the back of the hall. The trick or illusion is a very attractive one, and is worked with exceptional smartness. Other capital illusions given by Mr. Morritt are "Beauty and the Beast," "The Panel," and "Rag-time Magic," and at the conclusion he is heartily recalled. Frederick Culpi, another gifted man of magic, has a capital mystery in the "A B C Fly." Christabel, as this extraordinary "insect" is called, by "crawling" over a card on which the alphabet is printed, can spell any word the audience may choose, and this without prompting from Mr. Culpi or any apparent aid. Very wonderful and pretty is the fantasy of mystery and art, in which, from a couple of plain white canvases, examined by a committee from the audience, and with a strong light behind them, gradually appears a picture of the beautiful Lady Hamilton.

These are only a few of the wonders to be seen at St. George's Hall. Very interesting and unique is the demonstration given by Mr. Raymond Phillips, who claims to have solved, in a practical form, the problem of direct selective wireless control, and shows his latest invention, a wireless alarm signal, for use at sea, and its working. Mr. Phillips also manoeuvres his wonderful wireless-controlled airship in the auditorium, and seeing the smallness of the space at his disposal, it is a very remarkable demonstration. Directed from the stage, the airship gracefully glides over the heads of those seated in the stalls, ascends, drops, stops, and turns, at the will of Mr. Phillips, who is loudly acclaimed at the conclusion of his clever exhibition.

Mr. Warwick Pryce gives some amusing songs and sketches at the piano, his description of the trials of an entertainer endeavouring to amuse, with a couple of loquacious dames seated in the front row of the stalls, being very funny. The influence of rag-time on various well-known compositions, and the blending with familiar tunes, is also cleverly worked out by Mr. Pryce at the piano, and his "turn" is a very diverting one. Very humorous also is the interlude of Mr. Robert Ganthony. His description of a French drama is distinctly precious, and his impression of a man with a wooden arm reciting, and enacting the action to the word, is also very funny. Takase, a Japanese magician, does many amazing tricks, especially mystifying being that in which, having his thumbs securely tied together, he is able to pass various articles between them. A clever rope trick is also included in his attractive exhibition. The miniature magical play, "The Crystals," the visions in which are ingeniously peopled by human beings, remains in the really excellent programme, as also does the weird and wonderful "Window of the Haunted House," presented by Mr. E. A. Maskelyne.

VARIETY LAW.

TERMINATING A CONTRACT.

What the judge described as a most interesting question for the theatrical and music hall profession, as well as interesting for lawyers, came before Mr. Justice Scrutton on Monday, the 23rd inst.

Chevalier Ernest Thorn, the well-known illusionist, brought an action against the Alhambra Company for damages for breach of contract. Mr. Gilbert Beyfus appeared for the plaintiff, and Mr. R. Storoy Deans for the defendant company.

It appeared that the plaintiff was engaged by the defendant company in May, 1911, to give his performance at the Alhambra, on Aug. 5, 1912, for six weeks certain, and that during the period intervening from the date of making the contract (May, 1911), he was barred from appearing anywhere within ten miles of the Alhambra.

The plaintiff arrived in England for the purpose of fulfilling his engagement towards the end of July last. He was then told by his agent (Mr. Braf) that he had been asked by the defendant company to see whether the plaintiff would cancel his engagement, as the company contemplated closing the theatre for alteration.

There was a clause in the agreement under which the defendants had a right to cancel the engagements of artists on the voluntary or involuntary closing of the theatre, and on July 27 last they gave the plaintiff notice that they proposed terminating the engagement as on Aug. 10, unless such notice was rescinded.

The plaintiff appeared and performed on Aug. 5 until the 10th, and was paid one week's salary, when he was requested to remove his properties, as the theatre was being closed.

He contended that the notice was bad, and claimed damages, and his view was upheld by Mr. Justice Scrutton, who gave judgment for £400 and costs, but on the application of the defendants ordered a stay of execution providing an appeal was entered by them within fourteen days, and that they paid £300 into Court and £100 to the plaintiff.

During the course of the case it was pointed out that under the Askwith Award a two months' notice would have had to have been given in the event of any closing of a music hall, but under the defendant's contract they claimed the right to close the theatre without notice.

The plaintiff stated that he had come all the way from Finland, at a cost of something like £150 to fulfil the engagement, and had no other engagement in London, his next engagement on the termination of his contract with the Alhambra Company being in Lucerne.

Owing to the great success of her previous recital, Miss Betty Callish will give another recital at the Bechstein Hall next Thursday evening, when her programme will include songs by Grieg, Schumann, Tosti, &c.

In sympathy with the entente intensified by the visit of M. Poincaré, two of the leading stars on the London Opera House bill are French. Mlle. Polaire continues her interesting performance in "Le Visiteur," and Cleo de Merode, the famous Parisian beauty, who has not been seen in London for some two or three years, is dancing a now pas seul in the ballet which opens the second act, and also appears in the Venetian lake scene.

SECURITY and CHARLES VILLIERS CHAPMAN

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The "SPECIAL" that Guarantees Your Success.

"FEWER SELECTIONS AND MORE WINNERS THAN ANY OF ITS RIVALS."—VIDE "THE SPORTSMAN."

The Proof!

During the past thirteen weeks GALE'S SPECIAL has given ninety-one winners, including:

TWELFTH LANCER (8 pts.), CLAQUEMENT (8 pts.), SOUR PLUM (7 pts.), KLEINFONTEIN (10 pts.), KEYHAVEN (14 pts.), SCOLTIE (7 pts.), RED GATE (7 pts.), ST. MERIADOC (12½ pts.), SVETEC (6 pts.), GREAT SURPRISE (5 pts.), AMADOR (6 pts.), SOLPRUFE (8 pts.), LOUVOIS (25 pts.)

"The Admiral's" trebly-starred one-horse selection for the Two Thousand Guineas,

LORENZO (4½ pts.)

our sole selection for the Manchester Cup, and

SHANBALLYMORE (2 pts.)

for the Great Northern Handicap.

Our "Double" for the issue dated May 26th, 1913, was

SHANBALLYMORE (2 pts.) and SHELSWELL (3½ pts.)

Our sole selections for the Caterham Plate and the Stewards' Handicap in "Hints to Act Upon" on Wednesday, June 4th, at the Epsom Meeting, were Honeywood (3 pts.) and St. Meriadoc (12½ pts.), and

RIVOLI (14 points)

The Editor's sole selection for the Ascot Stakes.

Next Monday's issue of "Gale's Special," published at 2/6, will be sent post free in plain sealed envelope upon receipt of 1/- P.O. or Stamps to all readers of "The Era" enclosing this paragraph.

Gale's Primus Wire

THE MOST SUCCESSFUL SERVICE EVER INAUGURATED

As a proof of the reliability of these famous Primus Wire selections it may be stated that we have registered six consecutive wins, the list of horses being CARRIGRUE, MASTER MACDONALD, OCYDROME, AMBASSADOR, ARRIET, and PERSUADE, showing

More than 46 Points Clear Profit.

Never more than One Selection per week. Never more than One Horse wired.

The following is the result of the first six wires sent out:—

PERSUADE, 10 to 1 agst.	Won.
CARRIGRUE, 10 to 1 agst.	Won.
MASTER MACDONALD, 100 to 8 agst.	Won.
ARRIET, 10 to 1 agst.	Won.
AMBASSADOR, 3 to 1 agst.	Won.
OCYDROME, 11 to 8 agst.	Won.

The Most Successful Service Inaugurated.

On Thursday, June 5th, all Subscribers received MEDIATOR, 9 to 2 agst., Won.

Nothing else whatever mentioned.

On Wednesday, June 19th, all subscribers received SANQUHAR, 6 to 4 agst., Won.

Nothing else whatever mentioned.

On Wednesday, June 25th, all subscribers received ST. MERIADOC, Won.

Nothing else whatever mentioned.

Should the selection sent out prove unsatisfactory we definitely guarantee to send a free TATTERSALL'S RING WIRE on the next day to all subscribers.

The charge for this Special "Gale's Primus Wire" is TWENTY-FIVE POUNDS PER MESSAGE. It amounts to this, one selection only—the best selection that money, brains, and influence can procure.

The next selection on this Gale's Primus Wire will be sent from the Newmarket Meeting on Tuesday, July 1st.

As a Special Offer to "The Era" readers we will send this Special Wire upon receipt of £10, instead of the usual charge of £25,

and unless the selection sent out is successful, and at reasonable odds, we guarantee to send our next Tattersall's Ring Wire entirely free of charge. On the other hand, should the selection win at the odds of not less than 8 to 1 against, subscribers will, of course, forward the balance of £15.

Note that our ONLY Address is:—"GALE'S SPECIAL," Ruskin Buildings, Birmingham.

Telegraphic Address:—"WINNERS, Birmingham."

"THE HERD'S WIFE."

Dramatic Episode, by A. Patrick Wilson. Produced at the Chelsea Palace, on Monday, June 23.

John Stewart Mr. Dickson Moffat
Janet Stewart Miss Dorothy Macmillan
David Murchie Mr. Leonard Booker
Mr. Graham Moffat, encouraged, no doubt, by the success of "The Concealed Bed" on the halls, on Monday evening produced a new playlet, or, as the author (Mr. A. Patrick Wilson) calls it, "a dramatic episode," at the popular variety palace in the King's-road, Chelsea. The story is a tragic one, and is told relentlessly and to the point, the interest of the spectator being "aid until the fall of the curtain. Indeed, it is capitally written, and, furthermore, gains greatly from its admirable interpretation by Mr. Graham Moffat's body of Scottish players, who contrive to lend it a thoroughly Celtic atmosphere.

The scene opens in a shepherd's cottage in the wilds of Galloway, far from any other habitation, on a tempestuous night, with a heavy fall of snow. John Stewart, the shepherd, has married a much younger woman than himself, and after seven years a child is born. Passionately fond of the "wee bairn," John leaves his sheep for a time to see the child before going to the hills to keep his watch for the night. Troubled with some unjust remarks he heard at kirk about himself and wife, John asks Janet if she is happy, or regrets marrying an "auld fule," like himself, instead of David Murchie, who had loved her, and of whom John is jealous. Janet tells him she has married the best man, and is perfectly happy. John, however, is sore and suspicious, as innuendoes have been made that he is not the father of the child, and folk call him an "auld fule" for marrying a young lassie. She reassures him, and after a fearful scene between husband and wife, Janet asks his help to bring the cradle to the fire. John, now happy, departs, but places a lamp in the window that he may know all is well while on the hills.

He has scarcely departed when David Murchie, who has been caught in the storm, and sees the light, enters and asks for shelter. Although in a half-drunken condition, a mutual recognition takes place, and Janet implores him to leave. Pulling out a whisky bottle and seating himself in John's armchair, he refuses to budge, and starts singing. Janet tells him the bairn is asleep at the fireside, and he desists, after some ribald talk. Janet then asks him what she must tell her husband as regards his presence there, and his reply is to say that the "damned wastrel, who is no good," has been here. David accuses her of being his ruin, and says it is her fault he has gone to the devil. After inquiring the reason of the lighted lamp in the window, and learning that it is for a better man than he, he consents to leave, demanding a kiss. While attempting to embrace Janet, John Stewart unexpectedly enters, and witnesses the scene. In terrible anger, he asks why David is there. Mad with jealousy, he endeavours to strike him, but is withheld by Janet, whom he roughly spurns, and orders to clear out with her brat. The two men then face each other, and after some hard words David picks up the shepherd's knife, and stabs the unfortunate herd. Paralyzed with this terrible deed, he looks into the face of his dead rival, and bolts from the scene. Janet rushes to the side of her husband's body, and looking at him, exclaims, in a heart-broken strain, "He is dead!" as the curtain falls.

Unqualified praise must be bestowed upon Mr. Dickson Moffat, an elder brother of Mr. Graham Moffat, who played with rugged intensity and force as the old shepherd, John Stewart. His suspicion of his young wife and his joy when he beheld his "wee bairn" were finely depicted. Miss Dorothy Macmillan also lends invaluable aid as Janet Stewart, especially in her scene with David Murchie. The latter part was played by Mr. Leonard Booker, and this admirable actor did remarkably well, looking the part of the wastrel to life. The episode, which was admirably staged, had a very cordial reception at curtain fall, and should prove very popular on the halls.

"THE LOSS OF THE TITANIC."

Another interesting and novel feature in this week's bill at Chelsea is the production by Messrs. Charles W. and John R. Poole of "The Loss of the Titanic." Arranged in eight tableaux, some remarkable panoramic pictures, depicting the launching, the voyage, and the foundering of the immense ship, with the arrival of the other steamship (the Carpathia), are shown. The tableaux of "Mid-ocean" and "Foundering" are magnificent spectacles. The lighting arrangements deserve warm praise, being most cleverly worked, especially the extinction of the lights in the tableau, "Foundering." In simple style, the tale of the voyage and loss of the steamship is told from the stage. Messrs. Poole's show had a great reception on Monday from a large house.

KINGSTON EMPIRE.

The principal attraction at this popular place of entertainment this week is Mr. Fred Kitchen and his company of about sixty performers in the amusing sketch, "Bungle's Luck." The playlet scintillates with witticisms and ludicrously funny situations, the central figure, of course, being Mr. Kitchen, who, in the guise of an escaped convict, mistaken for a millionaire, simply convulses the house with laughter.

A very clever trick cycling act is given by the Imperial Troupe, in which one of the ladies displays remarkable skill; whilst a football match on bicycles between "Kingston" and "Old Kingstonians" football clubs arouses enthusiasm. Wilson Roberts' Australian Larkins appear in a bush musical act, in which there is some pretty singing and clever dancing.

Some remarkably fast step-dancing is exhibited by the Harley Boys, who also sing some rag-time airs acceptably. The Fowlers appear in a comedy sketch, entitled "Modesty Forbids," illustrating a bathing incident that is relieved by some amusing patter. Other items in a capital programme are Minnie Muir and Edie Coolville, comedienne; and Hiram Travers, the "pearly king." A notice of a new musical episode, entitled "In a Garden Fair," appears elsewhere.

CHISWICK EMPIRE.

Mr. J. Persich provides this week another of those delightfully arranged programmes which Chiswick has come to regard as inevitable. The Royal Humpty and Bumpety are here, droll as ever, and Millie Payne, brightest of comedienne, scores a great success in her contribution, "Waltz with me." The three Lasselles are inimitable in Wal Pink's absurdity, "The Aviator," which proves quite an acceptable trifle. Delightful it is to listen to J. H. Scotland's wonderful interpretation of old English dialect songs, of which "Widdicombe Fair" proved easily a first winner.

Mary Fulton and company play in "The Quality of Mercy," a little dramatic production of which more will be heard. It is finely acted by Herbert Mansfield, Philip Orr, Adele Liddon, and Mary Fulton as Katharine Chalmers. La Milo again revises those marvellous classical representations that have done so much to make her famous, and her many admirers applauded her to the echo. Some clever clog-dancing by the Brennans; and a whirlwind of funny nonsense by Alma and Ella complete a really fine bill.

"IRON BARS."

A Playlet, in One Act, Written by Miss Frances Delaval. Produced for the First Time at the Woolwich Hippodrome on Monday, June 23.

Philip Desmond Mr. Lionel Gadsden
Squire Trewynne Mr. J. G. Grahame
Housekeeper Mrs. Lorraine
Warder Mr. Jim Daunt
Magdalene Miss Frances Delaval
The latest dramatic work of this popular actress-playwright bids fair to equal, if not excel, any of its predecessors in popularity. From rise to fall of the curtain it held the attention of the audience engrossed. The scene is laid in Philip Desmond's studio, on the coast of Cornwall, at eventide in the late autumn. It is the eve of Philip's wedding with the sister of Squire Trewynne, and the two men have just finished their final bachelor supper. As the squire is about to leave, he notices a picture of a beautiful fisher-girl, who is none other than Philip's real wife, whom he has consigned to a lunatic asylum for the supposed murder of her baby. Philip declares that the lady died of fever in Rome. The squire expresses his sorrow and leaves. Philip learns that the village is all excitement over the escape of a madwoman. Presently Magdalene, the demented wife, enters by the window. Philip declares he does not know her and will hand her over to the keepers. She is terrified by this threat of being placed behind "Iron Bars" once more, and begs the squire to help her. A strong scene between the two men ends with the squire's exit to look after Magdalene. She re-enters by the garden entrance and Philip tells her she must go away as the morrow is his wedding day. She realises what he means, and demands her child, and he tells her he hated the brat as much as he hates her, and so he crushed the life out of it. In mad fury she flies at his throat, and in the course of a terrific fight he twists her hair round her throat and strangles her, but with a last effort she seizes a dagger and plunges it into his heart.

Mr. Lionel Gadsden gave a powerful rendition of the scoundrel, Philip Desmond. Mr. J. G. Grahame was really good as the manly squire, a typical West Country gentleman, upright and honourable. As the housekeeper, Mrs. Lorraine did full justice to a small but important part; and similar terms may be applied to Mr. Jim Daunt as the keeper. Last, but by no means least, is the truly wonderful acting of Miss Frances Delaval as the mad Magdalene; her speech, facial expression, inane laughter, and demoniacal fury created a great impression.

THE KARSINO OPENED.

THE ENTERPRISE OF KARNO.

Surrounded by the "softly lapsing river," has risen a new palace of entertainment, flanked by an hotel, and lifting its facade amid beautiful natural scenery. Were it only luxury for the leisured that Mr. Karno desired to provide, there would have been no warrant for such splendid enterprise as he has shown. He has had far wider aims in formulating his scheme for transforming Tagg's Island, and vastly increasing the attractions of that famed resort. We have already described at length the Karno scheme, and the well considered plans emanating from Mr. Karno's brain for giving the jaded Londoner, the boating man, and the day tripper an establishment that combines the best phases of the Continental casino with the quieter and less garish enjoyments dear to the Englishman of athletic proclivities. "Karsino," the word that has been coined to describe the new resort, has, therefore, a happy significance, and is eloquent of wholesome recreation, ideal rest, and musical enjoyment.

Many and great difficulties have been overcome in the building of the hotel. In the first place, the soil of the island being incapable of supporting so great a load, it was necessary to drive piles 20ft. long right through the island and down into the original river bed, so as to provide a sure foundation for the structure. Secondly, the site being situated in the centre of the river, everything needed in the erection of the building had to be ferried across.

On Saturday Mr. Karno invited the Press and a number of personal friends, and entertained them to lunch in the Palm Court. Sir Thomas Dewar, who presided, made a special reference to Tom Tagg, that great personality, and referred to his son, who was present. Sir Thomas, in his most jovial vein, said he had just returned from East Africa, and was considering whether he would go back, but after inspecting the lovely views to be obtained from Mr. Karno's hotel, he felt like taking up his residence there. Mr. Karno, a man of wide experience and a bold man, had provided everything that ingenuity could conceive, or world knowledge suggest, to give his customers a happy day's outing by the river. Mr. Karno said he had been an inhabitant of the island for eight years, and in organising various regattas and riverside carnivals he had found the island somewhat lacking in comfort and attractiveness, and determined to develop it on modern lines.

Mr. Karno has conceived the idea of arranging

ARTISTES IN JOHANNESBURG.

CLOSING OF PALLADIUM.

Dating his letter from the Grand Hotel, Kimberley, June 2, Mr. William Berol writes:—"On Monday, May 26, the Palladium Theatres, Ltd., Johannesburg, filed papers for voluntary liquidation. The artistes, being apprised of this by reporters, were utterly surprised, and held a meeting, which decided they should continue giving performances to raise funds for passages home. Advertisements appeared in the Tuesday papers announcing 'Grand Benefit Week for the Palladium Artistes Who are Stranded in Africa.' Monday's receipts were small, as the public thought that the house was closed. On Tuesday, before the doors opened, Mr. Barry and the staff tried to prevent the artistes from assuming the functions of the staff. There was a fracas and the police were called in. The receiver withdrew permission to use the hall on Wednesday. Mr. Sacks published the salaries to which the artistes were entitled. The artistes then accepted the offer of Mr. Schlesinger, of the recently formed African Theatres Trust, which they had rejected on Tuesday—namely, to appear in conjunction with the Empire artistes on Wednesday, Thursday, and Friday at the Empire, and Saturday matinee and night at the Palladium.

£1,100 was realised, the fares amounting to £950. Some Palladium shareholders had given £500. Mr. Schlesinger contributed 100 guineas, and the public gave with an open hand for subscriptions, programmes, chocolates, flowers, etc. The artistes stranded in Durban could do little to swell the fund. Sam Stern and the Les Three Mais are working at the Carlton, Johannesburg, this week; Daisy Wood is at the Tivoli, Cape Town; Williams and Segal will be at the latter house next week.

"I have given above the brief facts of these stirring events, which caused no end of excitement. The papers published many columns, and it is quite plain that the whole affair was looked upon as a scandal. The 'Rand Daily Mail' devoted a long editorial on May 28, from which I quote the following:

"The spectacle of the Palladium Company running the 'commonwealth' in order to defray their expenses back to England is not a dignified one. Had the members of the company received their salaries we should have regarded the present effort as unnecessary, because out of salaries ranging from £35 to £150 a week each artiste should have been able to save sufficient

IMPORTANT ANNOUNCEMENT TO THE THEATRICAL & MUSIC HALL PROFESSION.

MISS JACKEYDAWRA MELFORD is very sorry to be compelled to notify all Managers and Artistes that her father, the Dramatic Author and original Sketch Comedian, has definitely decided to resign the stage after an uninterrupted career of success of forty years. That he may take a public farewell of all his friends,

MARK MELFORD

will appear at one single matinee in London.

His devotion to the Stage and all concerned is well known, and his popularity with his brother Artistes undeniable. He feels the coming event keenly.

THE FAREWELL SKETCH

selected for this last performance is one in which he is famous,

NONSUITEC.

"SHE DID IT, MY LORD," wherein "Mark," as the Barrister, will score his final laugh, and say the last good-bye. The Programme will be a bright and merry one, and Mr. Melford is assured that many of those clever artistes with whom in the years gone by he shared hard work and obscurity will (now that they have passed him in the race, and their names are Household Words) keep him company, and illuminate the Cast for "this day only." The date suggested is the end of July, and all details as to time and place will be duly furnished.

BY GEORGE LETHBRIDGE.

MARK MELFORD'S WORKS.

The last fifty Dramas and Comedies by this author are, with the exception of some half a dozen, either sold, let, or disposed in this country and America.

VARIETY SKETCHES.

There are more than 50 of these, including:

MY WIFE WON'T LET ME,
DESPERATION,
HE'S GOT 'EM ON,
RANSOMED,
HIS EAR,
THE MIDNIGHT CHARGE,
BEST MAN WINS,
PERKS AND JOPPER,
A BOW STREET CASE,
THE GARROTTER,
ONLY A WEDDING,
WHERE'S THAT POKER?

all of which are now the sole property of Miss Melford, to whom applications may be made, and the sketches sold outright to those Sketch Managers who care for the light vaudeville style.

For some 20 other sketches by the same author—many of recent production—

MESSRS. SAMUEL FRENCH, Ltd.,
Southampton Street, Strand,

will supply terms and particulars.

Miss Melford will cease to follow her father's profession and retire with him. She has never appeared in any company but Mark Melford's, and being now a proficient artiste and perfect

Mistress of the Camera,

she will continue her recent successes as a Cinematograph Operator. Miss Jackeydawra desires, therefore, to state that she will retain no Plays or Sketches by her father, but will be pleased to entertain any offers for prompt sale so as to avoid the bookkeeping involved in terms of part rights fees and royalties.

Any Managers or Artistes possessing copies of Melford's MSS. sent them for perusal would greatly oblige by returning the same on reading this notice.

A few words from—

MISS JACKEYDAWRA MELFORD.

My father, who is staying on his island home by the sea in Essex, desires that this matinee shall be divested of any charity aspect. Although he has attended hundreds of Benefits, he always regarded it as "an institution that is beneath the dignity of successful actors and will one day be abolished." He was ever independent, and wishes to quit the stage without asking more than the support of a few of his fellow artistes at the matinee, as there are already some good friends with eminent names who will reserve that afternoon especially to cheer him the other side of the footlights.

My father will leave no enemy behind him, but will lose countless friends, to all of whom he begs to be remembered in this hasty letter.

Being perhaps the only person familiar with his history from his earliest struggles in portable booths of 40 years ago, I shall with pleasure publish his extraordinary adventures, humorous experiences, and ultimate success with his famous melodramatic farce

TURNED UP,

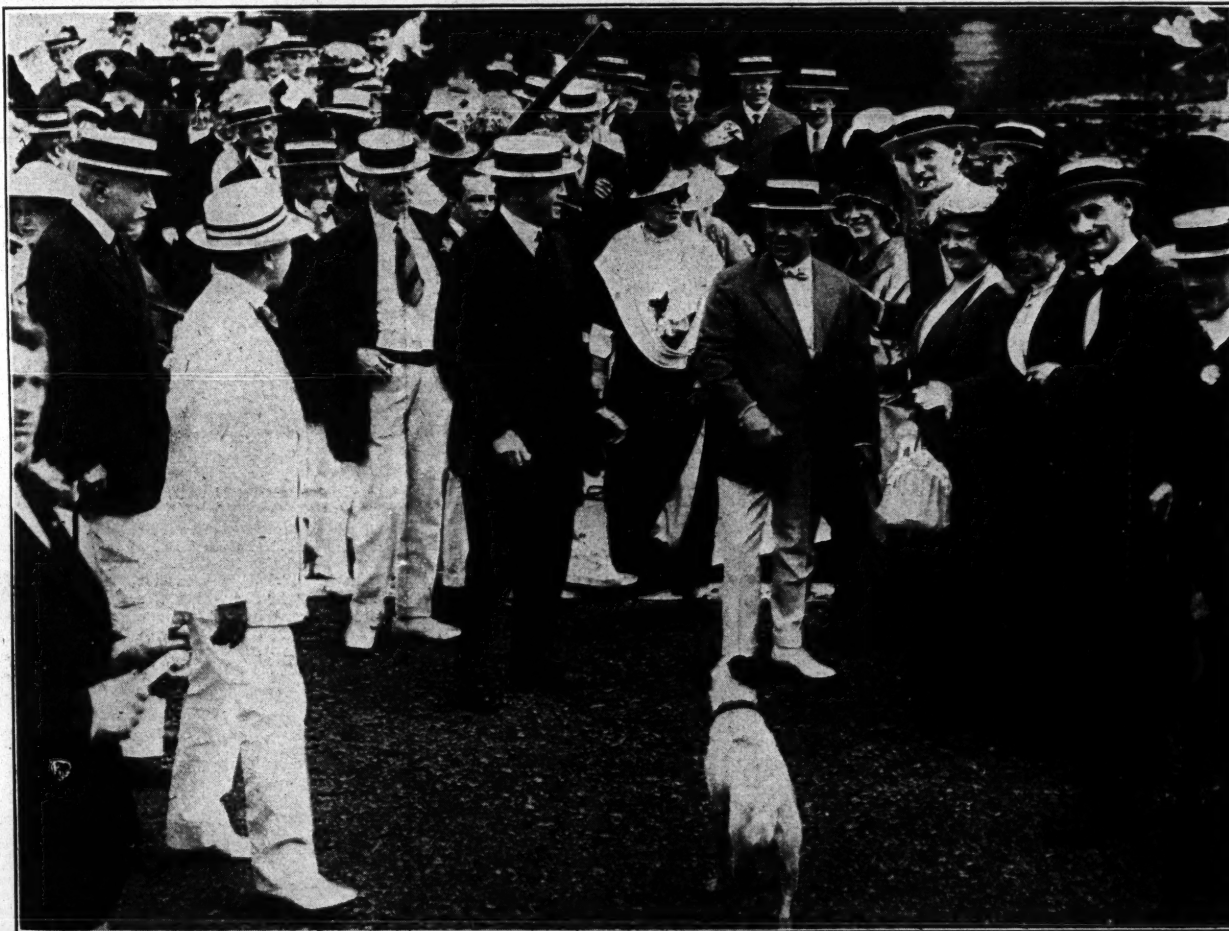
so celebrated throughout the world.

J. M.

All communications to either Mr. Melford or his daughter may be addressed for the present to the c/o "The Era," Covent Garden, London.

June 25, 1913.

GEO. LETHBRIDGE.



Mr. Fred Karno's welcome to Karsino, the new river resort on Tagg's Island, which was opened on Sunday. Several well-known members of the profession are seen among the crowd.

Special scenery has been painted by Leveson Linton, and the sea and storm effects, with the flash of the lighthouse in the distance, added to the reality of the scene. The piece met with a tremendous reception, receiving no less than seven "curtains," and even after the "tabs" had been lowered, Miss Delaval was obliged to reappear.

Miss Anna Eva Fay, after a long and successful season in England, left by the Franconia on Tuesday, the 17th, for America. She sends her best wishes to the managers and friends from whom she has experienced nothing but kindness during her stay in the Old Country. She hopes to be back in England later in the year.

The entente is in the air; and the popular melody of the week is "La Marseillaise." The leading halls invariably rise to the amicable possibilities of a visit from the President of La Belle France. They did so in the case of Loubet and Fallières; they have done so in the case of Raymond Poincaré. At the Palace on Tuesday night the naval and military officers accompanying the President were present, and at the Alhambra, to which house they were invited on Wednesday evening, a special scene of an entente cordiale nature was introduced into the stoppress revue, "8d.-a-Mile."

Charming and appropriately decorated for the occasion, the house was filled to overflowing. The special scene was introduced to allow of the appearance for this occasion only of Mlle. Jane Marnac and M. Paul Ardot, the famous Parisian musical-comedy artistes. Mlle. Marnac, assisted by the whole of the Alhambra company, sang the "Marseillaise" to the accompaniment of showers of dainty little tricolours, which were projected into all parts of the auditorium.

Messrs. A. J. Mills and Bennett Scott early this week were most surprised and gratified to receive a most flattering letter from Mr. Fred Barnes thanking them for the many song-successes they have written for him, and enclosing a present in the shape of a substantial cheque as a tangible proof of his appreciation. Coming as it did in such unexpected fashion, the two "strong men" of the Star Music Co. naturally feel very pleased with Mr. Barnes' gift and the kindly commendations that accompany it.

the Palm Court stage so that it will reverse and provide either for indoor or alfresco entertainment, the lawn having accommodation for a thousand people. Mr. Frank Matcham, the designer of so many Empires and Palaces, has planned the whole thing, and on Saturday was warmly complimented. The walls of the Palm Court generally are treated with trellis work of a graceful design. The proscenium is flanked by pilasters which carry a bold arch, the key block of which is fashioned as a trophy containing the head of Father Thames. The brilliant artificial lighting is principally effected by means of four handsome electrolers, and by artfully concealed lamps. The four angle plays are carried up in a bold design, with ornamental panellings and sways, the whole surmounted by the bows of boats, each with a figurehead of Britannia, with shell over. This treatment is carried up to the ceiling, which is composed of ornamental glass in a boldly designed frame and has an open ornamental ventilation panel. The chief feature of the ceiling decoration is revealed in four artistic painted panels containing views of Richmond, Windsor, Hampton Court, and Garrick's villa.

During the lunch the Karsino Orchestra, under the direction of Mr. J. H. Squire, a fine 'cello player, gave a high-class selection of music. Miss Ivy Moore's singing of a solo from "Samson and Delilah" was much appreciated, and Mr. H. Moss with a violin solo showed considerable ability. Mr. G. B. Scribani, late of the Queen's Hotel, Leicester-square, will manage the hotel, and Mr. John Daly, from the White City, has been appointed entertainment director. Mr. Will Bennett is the publicity agent, and his excellent work is to be heartily praised.

The Karsino was opened to the public on Sunday. During the week the Grenadier Guards' band have played on the lawn. Among the artistes engaged for the concerts are Miss Violet Essex, Mr. Frederick Sylvester and the Society Idols, Harry Brett, Harry J. Blandford, Ivy Moore, Charles Pond in "Glimpses of Life," Harold Moss, J. H. Squire, Leslie Haines, Frederick Kinke, and others.

Mr. Pierre de Reeder, the musical director of the Empress, Brixton, and his charming wife, have been receiving hearty congratulations on the birth of a daughter. The happy event occurred on Tuesday.

money to pay the homeward fare. But the failure of the Palladium directors to pay last week's salary, which in every case exceeds the fare home, makes one sympathise with the performers, and we trust that the patronage accorded to them will help them out of the Johannesburg mire. If any stigma attaches to their efforts, the stigma is not with them, but with those who brought them from England, and who have failed to meet their responsibilities.

"Menetekel" appears this week at Kimberley and closes its tour next week at Pretoria, arriving in Southampton July 5, per Balmoral Castle."

Mr. John Lawson wishes it to be noted that no one has any right to offer any of his sketches, including "Humanity," except an agent showing his authority, or through his London office. Mr. Leslie Bell's rights in "Humanity" have now ceased.

Mme. Yvette Guilbert's second and third recitals at the Bechstein Hall take place on July 1 at 3.15 and July 4 at 3.15. For her second recital she will be assisted by Mme. Nina Jaques-Dalcroze, the wife of Prof. Jaques-Dalcroze, the well-known composer and inventor of the eurythmic method of exercising. She is a well-known singer on the Continent.

Miss Dorothy Waring, the daughter of Mr. Randolph King, of "One Man Programme" fame, was awarded by Mr. Landon Ronald, at the Guildhall School of Music, on Wednesday, the Melba Scholarship, which provides for a complete musical training. She has been a pupil of Mr. Franklin Olive for only a short time, this being her fourth term. The scholarship is an open one, and considering the large number of competitors it is a very creditable achievement on the part of Miss Waring, who is only seventeen.

Mr. Henry L. O'ark, yacht owners' representative, writes from Wroxham to contradict the reports which have appeared in the Press that the navigation of the Broad is in parts impossible. The main trouble exists in only a fraction of the 200 miles of the navigable waters, and where the trouble does exist the skippers of hired yachts are skilled enough to avoid the shoals. Yachting in the beautiful river Bure is now in full swing, and actors and actresses week-ending will find on the Broad a "welcomed rest."

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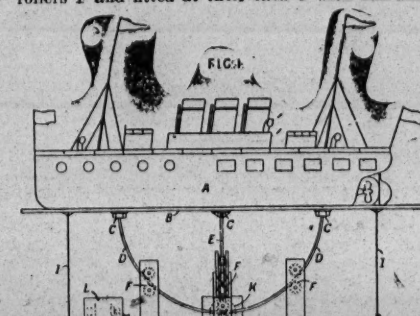
LATEST PATENT APPLICATIONS.

14,114.—James Augustus Wheeler. Fireproof
doors. June 18.
14,297.—Walter Bernasconi. Game or amuse-
ment device for exhibition, show or like uses.
June 20.
14,337.—Charles Lalanne. Postiches, wigs, or
like coverings, and their method of manufacture.
June 20.
14,359.—Fred Ward. Theatrical appliances.
June 21.

SPECIFICATIONS PUBLISHED THIS WEEK.
19,320.—Goldston. Children's vehicles, hobby
horses, roundabout vehicles, and the like.

LATEST PUBLISHED ABSTRACT.

"Theatrical Appliances." (5382.) G. Bennie.
A stage ship A is mounted on a platform B sup-
ported by semi-circular bars B, D running on
rollers F and fitted at their ends C with ball-and-



socket joints. The ship is caused to roll and
pitch by cables I operated by motors K, L.
Travelling scenery, representing waves, is mounted
in front of the ship.

THE SHOWMAN WORLD

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**FAIRS, FEASTS, WAKES, AND CARNI-
VALES, IN ENGLAND, SCOTLAND AND
WALES FOR JULY.**

ENGLAND.	
1. Chipping Norton	19. Dunsbury (53,358)
2. Conisborough (8,462)	19. Dursley (2,233)
3. Darby (5,620)	19. Hatherlow
3. Bishampton (242)	19. Normanton (Temple)
3. Dereham (5,728)	19. Stalybridge (26,574)
4. Ashington (14,000)	19. Tansall (39,289)
4. Great Chesterford	19. West Head
4. Stokeferry (580)	21. Bramley (19,720)
4. Watfield (51,516)	21. Tipton (31,765)
5. Barlborough (1,942)	22. Chesham (9,204)
5. Bognor (8,142)	22. Haworth (5,605)
5. Fleetwood (15,876)	22. Nelson (39,485)
5. Haxey (1,220)	23. Chiddingfold (831)
5. Lytham (9,464)	24. Chesterfield (24,297)
5. Raunds (3,874)	24. Glemsford (1,499)
5. Seaford (2,180)	24. Kingsbridge (5,099)
5. Skelmersdale (5,822)	25. Epsom (19,156)
5. Bradford (288,505)	25. Padiham (13,637)
5. Denton (16,880)	25. Reading (75,216)
5. Burnley (106,337)	26. Cleynext-the-Sea (700)
5. Mansfield (35,897)	26. Halesden
5. Merton (1,748)	26. Compstall (908)
5. Ringwood (7,157)	26. Hollinwood (8,962)
5. Stroud (8,772)	26. Keighley (43,499)
5. Headless Cross (3,500)	26. Longsight (13,914)
5. Horden	26. Melksham (9,102)
5. Liverpool (Sefton)	26. Mossley (15,205)
5. Stanley, Newham	26. Scarisbrick (2,300)
5. Shiel and Wavertree	26. Sherland (3,697)
5. Parks	26. Walton (1,470)
12. Baidon (6,402)	28. Esholt (309)
12. Chapel-en-le-Frith	28. Knottingley (6,682)
12. Manton (1,657)	28. Salford (6,000)
12. Halsall (1,900)	28. Sandford (1,349)
14. Darwen (40,344)	28. Shipley (27,710)
14. Spilsby (2,985)	28. Windhill (7,358)
15. Chumley (3,121)	29. Olney (8,999)
15. Linton (10,567)	29. Unsworth (2,280)
15. Swaffham (3,254)	30. Heyford (813)
17. Brierfield (8,260)	30. Alfreton (19,049)
17. Horsham (11,317)	31. Alresford (7,531)
18. Atherstone (19,133)	
18. Cranlington (6,000)	

SCOTLAND.	
1. Batland	17. Johnston (10,500)
2. Dunfermline (25,250)	17. Kirkcubright (2,386)
3. Greenock (63,599)	19. Arbroath (22,546)
3. Raunds	20. Dunfermline (25,250)
3. Sauchie (3,378)	23. Dundee (161,878)
5. Perth (33,568)	24. Leven (5,577)
7. Glasgow (760,468)	25. Tvedestrand (3,469)
12. Forfar (12,177)	26. Kinross (2,391)
12. Jedburgh (4,662)	26. Leith (76,667)
16. Rothesay (9,325)	31. Kilmarnock (33,142)
5. Llanlyfni (4,972)	31. Tenby (4,302)
5. Pontypool (6,452)	

Guild Meeting at Cambridge Fair.

There was a crowded attendance at the annual
meeting of the Showmen's Guild at Cambridge in
Charles Thurston's show. The gathering took
place on Wednesday morning, June 25. Mr.
Charles Thurston in the chair, and the principal
speaker was the Guild Chaplain and Organiser.

Amongst the prominent showpeople were:
Mr. H. Thurston, Vice-President and Trustee of
the Guild, Mr. and Mrs. Charles Thurston, Mr.
Wm. Thurston, Mr. H. Thurston, jun., Mrs. Par-
kin, Mr. J. H. Norman, Mr. H. F. Wright,
Westrop Bros., Summers Bros., Harris Bros., Mr.
T. W. Bond, Parkin Bros., Mr. J. Presney, Mr.
R. Palmer, Mr. Walter Harris, Mr. T. Irish, Mr.
A. Johnson, Scott Bros., Mr. A. Burgess, Jones
and Son, Mr. J. Manning, Mr. Fairhead, Mr.
Lewis, Mr. Spencer, Mr. Glass, Mr. Marks, and
many others.

Mr. Charles Thurston, in opening the proceed-
ings, said that the great object of the Show-
men's Guild was to combine for the purposes of
mutual benefit and fellowship in their trade and
business. Whilst the many could help the one
it was practically impossible for one either to
defend himself from the attack of the many or
to do much if he battled alone for the benefit of
the many. The Showmen's Guild had fought their
battles in the past, and had won for them not only
the right to pursue their daily occupation in
peace and quietness, but also the Guild had pre-
served for the great multitude of the working
people of this country the right to enjoy the
popular amusements of the fair. He was con-
vinced that the showpeople before him would
recognise their duty to support so useful a society
as the Showmen's Guild. They had with them
their old friend the Guild Chaplain, and he now
asked the Chaplain to tell that meeting some-
thing of the work that the Guild was doing for
the benefit and protection of the whole body of
open-air amusement caterers.

The Guild Chaplain's Address.

On rising to address the meeting, the Rev. T.
Horne was warmly applauded. He expressed his
gratification at being once again addressing a
meeting of his friends at Cambridge Fair. He
had a very vivid memory of the splendid meet-
ing held twelve months ago at Cambridge. Judg-
ing from the well-attended meeting he was now
addressing he had no doubt that the record estab-
lished last year would be maintained, if not ex-
ceeded, this year.

Dealing with the work of the Guild, he con-
gratulated the members present on the fact that
they had no Parliamentary battle to wage this
year. It was the first time for sixteen years that
they had the satisfaction of having a rest from
expensive Parliamentary Defence work. They
would have had a time of rest last year but for
the unexpected struggle with the Corporation of
Cambridge over a proposed new schedule of tolls.

When he addressed the meeting last year they
were in the middle of their trouble with the Cor-
poration, but, as they well knew, the matters in
dispute had been amicably arranged, and the
schedule of tolls brought within reasonable limits.

He was very glad that matters had been
arranged without a Parliamentary fight, and he
desired to emphasise the fact that in all their
contests and disputes with public bodies the Guild
had made it the first principle of action to settle
the disputes wherever possible by agreement with
public bodies. It was never the policy of the
Guild to provoke disputes or to raise difficulties.
Showpeople as a class were peaceful and law-
abiding. Showmen made their appeal for patron-
age to a very wide public. They had to make
friends and to keep friends with the great
body of their patrons. He saw before him
many showmen growing old and grey in
the pursuit of their avocation in life, and he
was quite sure that their matured experience
and opinion would support him in the satisfac-
tion he felt that the fair of the country were
attracting a much wider general public and a
better class of patrons.

To give but one instance out of many, it was
observable at Hampstead Heath on the Bank
Holidays that all classes in the community fre-
quented the fair to enjoy its many amusements,
and what was true of London was equally true
of the provinces, the fairs were better attended,
and by all sorts and conditions of people. It
was for showmen to take care that this wider
sympathy and appreciation of the general public
was encouraged by providing for all their patrons
the very best and the most up-to-date amuse-
ments.

Other Departments of Guild Work.

Referring again to Parliamentary work he
informed the meeting of the satisfactory outcome
of the labours of the Joint Traders' Committee

dealing with the traction engine question. It
was obvious to every showman that without the
use of powerful traction engines the best kind of
modern fairs could not be carried on. The propo-
sals of the County Councils Association if
carried into law would in many parts of the
country entirely prohibit the show business. In
many other places the restrictions proposed by
the Federated Councils would so hinder and re-
strict the use of traction engines as seriously to
decrease the popularity of the fairs of the people.

He was glad to inform the meeting that the pro-
posals of the Councils had been so effectively
opposed by the Joint Traders' Committee, of
which he was a member had represented the trade
societies of showland, that for all practical pur-
poses the obnoxious proposals had been withdrawn,
and that most certainly during the life of the
present Parliament, and probably for many years
to come, nothing further would be done in the
matter.

The Guild officials had to keep a watchful eye
on all proposals detrimental to the show business,
and to meet them when drafted into Parliamen-
tary Bills with determined opposition.

Another part of their work was to defend and
protect the rights of the people to have and to
hold their fairs and local holidays.

They had also to oppose bad by-laws, and to
petition the great departments of State whenever
the people's fairs were attacked or the rights
and privileges of travelling showmen were brought
into jeopardy by the unwise or prejudiced action
of individuals or public bodies. The Guild had
also to scrutinise the national Press and to
answer all attacks either upon the life of show-
people or upon the people's fairs.

For twenty-five years this work had been going
on, and whilst the showpeople were pursuing their
arduous business upon the fairgrounds the Guild
was looking after their interests, vindicating their
character from all slander and calumny, and main-
taining for them their claim to be fellow-workers
with all other classes in the community for the
national well-being. For these and for all other
good reasons he commended the work of the Show-
men's Guild to their continued approbation and
generous support.

The Guild Chaplain's speech was marked at

many points by enthusiastic applause, and after
two or three questions had been satisfactorily
answered the meeting proceeded to the enrolment
of members. Mrs. Charles Thurston and Mr. J. H.
Norman acted as secretaries of the meeting.

Guild Subscriptions, 1913.

H. Thurston and Sons, £10 10s.; Charles Thur-
ston, £5; Wm. Thurston, £3 3s.; H. Thurston, jun.,
10s. 6d.; J. H. Norman, 10s. 6d.; Walter Harris,
10s. 6d.; Mrs. R. Parkin, 10s. 6d.; H. F. Wright,
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son, 10s. 6d.; H. Westrop, 10s. 6d.; W. Westrop,
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J. Pont, 10s. 6d.; William Harris, 10s. 6d.; Mr.
Fairhead, 10s.; Hon. Mrs. Draper, 10s.; Mr. Man-
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Mr. A. Lewis, 5s.; Mr. W. Spencer, 5s.; Mrs. R.
Bond, 5s.; Mr. G. Glass, 5s.; P. Rolfe, 5s.; C.
Jones, 5s.; Holder Barnard, 5s.; Mr. A. Mackis,
5s.; Mr. A. Smith, 5s.; W. Scott, 5s.; A. Burgess,
5s.; H. Shaw, 5s.; Joseph Irish, 5s.; E. Thompson,
5s.; F. Parkin, 5s.; J. W. Scott, 5s.; George Sum-
mers, 5s.; M. Harris, 5s.; A. Harris, 5s.; Mr.
J. Fields, 5s.

All the Fun of the Fair at Cambridge.

There are very few of the Eastern Counties fairs
so well provided with high-class amusements as
Cambridge. The reason for this is found in the
fact that the fair occurs at a time when there
are no other great fairs running in the Eastern
Counties. After Cambridge there are many fairs,
and for these other fairs Cambridge is the gather-
ing ground. Another reason for the grand galaxy
of attractions is the splendid fairground pos-
sessed by the Corporation in its expansive Mid-
summer Common.

The chief attractions this year were the famous
concerns of Messrs. H. Thurston and Sons, Charles
Thurston, Holland Brothers, Wm. Taylor, James
Harris, Joseph Pont, and other well-known
caterers of this circuit. The fair ground was set
out as a great quadrangle, the principal shows
occupying one side of the square, the roundabouts
and other mechanical novelties one whole side
and part of another. The rest of the square was
set out with throwing games, swings, bazaars,
toy stalls, shooting galleries, and other amuse-
ments. The big shows were Charles Thurston's
vaudeville theatre, W. Taylor's cinema de luxe,
Wm. Thurston's up-to-date bioscope and varieties,
and Holland Bros.' cinematograph. An interest-
ing side show was Field's midge marvel—the dot
lady. The riding machines were H. Thurston and
Sons' scenic railway, Charles Thurston's motor
track and galloping horses, and H. Thurston's
animal roundabout, Holland Brothers' scenic rail-
way, Brumby's rattle-dazzle, Thurston's joy wheel,
James Harris's gallopers, Pont's galloping horses
and swings, E. Harris's swings, and a number of
gem and children's roundabouts.

The shooting galleries were those of Mrs. R.
Parkin, H. and W. Westrop, and Mrs. S. Harris.
The throwing games, hoop-las, coker ehies, and
variety stalls were provided by J. H. Norman,
the Harris Family, H. F. Wright, J. Presney,
R. Essam, J. Manning, Gray, Miller, Spencer,
Rolfe, Barnard, Irish and Sons, Parkin Brothers,
Scott Brothers, Summers Brothers, and many
others.

Altogether from its many attractions a record
and notable Cambridge Fair.

The Roundabout Proprietors and Showmen's

Union.
An important meeting of this union is fixed for
Tuesday next, July 1, at Halifax Fair. For the
place and time of meeting see advertisement.

Mexborough Feast.

This extremely popular local feast was again
held within the octave of the Patronal Festival
of St. John Baptist. The church always casts its
mantle over the local fair as part of the festivi-
ties. Canon Baleman, the vicar, is an hon. chap-
lain of the showmen, and takes a keen interest
in show life. The chief provider of amusements
and the lessee of the old feast ground is Mr. G. T.
Tuby, the well-known local showman, who dis-
played three of his fine roundabouts, the scenic
railway, the motor-car switchback, and the jump-
ing horses. The other mechanical novelty was
R. Holdsworth's racing perkers. The shows were:
Hobson's cinema and variety theatre, W. H. Mar-
shall's circus, and E. Ball's mice exhibition.
Shooting saloons and rifle ranges were provided
by Messrs. Fisher, Lever, Pullen, and Marsden.
The throwing games, variety stalls, panum
and toy bazaars were by Messrs. W. H. Doubt-
ful, Middlebrook, Corrigan, Shaw, A. Johnson,
Silverwood, Howson, Lever, and local caterers.

Death of Edward Hanneford, Circus Pro-

prietor.
Just as we go to press, news reaches us of the
death of the famous equestrian and circus pro-
prietor, Edward Hanneford, at Penzance, the
circus of which he, the originator and proprietor,
has both a European and Colonial fame. For the
past six months Mr. Hanneford has suffered from
Bright's disease, which was the ultimate cause of
his death, at the very zenith of his brilliant life.
The circus world, and indeed the whole world of
shows, will sympathise with Mrs. Hanneford and
the family in their bereavement.

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The Publisher,
"The Era" Buildings, 6, Tavistock-st., Strand.
"Wire," "The Era, London."
"Ring-up," 4747 or 1433 Central."

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be greatly obliged if Advertisers will forward
their Postal Wrappers with the time of delivery
marked upon them.

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TWENTY WORDS, ONE SHILLING.
Each additional word, One Penny.

MILTON BODE AND EDWARD COMPTON'S

THEATRES.

WANTED, First-class Companies for

KENNINGTON THEATRE, S.E.
Sept. 15, Oct. 6, 13, 20, Dec. 8, 15, Feb. 2, 9, on.

DALSTON THEATRE, LONDON, N.E.
Oct. 6, 13, 27, Nov. 10, 17, Dec. 8, 15, Jan. 19, on.

COUNTY THEATRE, READING.
Aug. 18, Oct. 13, 20, 27, Nov. 10, 17, Dec. 8, 15,

Jan. 5, 12, 19, on.

OPERA HOUSE, LEICESTER.
Nov. 24, Feb. 9, 23, March 6, 13, April 6, 13, on.

ROYALTY THEATRE, CHESTER.
April 6.

GRAND THEATRE, WOLVERHAMPTON.
Aug. 18 (four nights), Sept. 22, Oct. 20, Nov. 24,

Dec. 15, Jan. 5, on.

THEATRE ROYAL, HUDERSFIELD.
Aug. 11, Sept. 29, Oct. 13, 20, 27, Nov. 17, 24,

Dec. 8, 15, on.

OPERA HOUSE, NORTHAMPTON.
Aug. 25, Sept. 1, Nov. 3, Dec. 1, 15, Jan. 5, 12,

Feb. 2, on.

THEATRE ROYAL, LEICESTER.
July 7, Sept. 29, Nov. 3, 24, Dec. 15, 22, 29, on.

Address, Milton Bode, Theatre, Reading.

ROYAL ARTILLERY THEATRE AND

OPERA HOUSE, WOOLWICH.

Lessee and Manager, Jules Richaux.

WANTED, First-class Attractions.
Sept. 8 (9), 29 (9), Nov. 17 (9), Jan. 26,

Feb. 23, March 9, 16, and on with exceptions.

Bookings: D'Oyly Carte, "Merry Widow," "Arca-
dians," "Our Miss Gibbs," "Kismet," "Mile-
stones," "Ready Money," "The Quaker Girl,"
"Chocolate Soldier," Mrs. Langtry, "Walz
Dream," "Count of Luxembourg," "The Whip,"
"Glad Eye," "Bunty Pulls the Strings," "Sun-
shine Girl," "Gipsy Love," &c., &c.

Re dates, Jay and Mann.

WEYMOUTH NEW THEATRE.

The Most Charming Theatre on South Coast.

Seating capacity over 1,000.

Holding £120 at ordinary prices.

Open all the year round.

WANTED, First-class Companies
Sept. 29, Oct. 20, Nov. 3, 17, 24, Xmas for

Panto, and on, with exceptions.

Re dates, apply Jay and Mann.

Other coms., W. R. Wallis, Manager.

COMPANIES WANTED.

BOOKED BY MOSS' EMPIRES.
BROADWAY THEATRE, NEW CROSS.
WANTED. Big Attraction for Oct. 27; Musical Comedy or Star Attraction only.
GRAND THEATRE, GLASGOW.
Wanted, First-class Dramatic Attractions only for the following dates: Aug. 4, 11, 25, Sept. 1. Write, with full particulars, to Moss' Empires, Ltd., Cranbourn-street, London.

THEATRE ROYAL, BRIGHTON.
WANTED. First-class Attractions only. Sept. 15, Dec. 1, 8, and Spring, 1914. Address, Lawson Lambert, as above.

H. W. ROWLAND'S BOOKING CIRCUIT.
WANTED. High-class Companies—
July 14, Hastings (week).
July 17 (3), Tunbridge Wells (week).
July 21, Tunbridge Wells (week).
July 21, Eastbourne and Folkestone.
July 24 (3), Pavilion, Ramsgate.
Aug. 18, 25, Coronet, Ipswich (weeks).
Aug. 28 (3), Pavilion, Ramsgate.
Sept. 1 (3), Ipswich; Sept. 4 (3), Ramsgate.
Sept. 1, 8, Coronet (weeks).
Sept. 1, Tunbridge Wells and Hastings.
Sept. 8, 15, 22, Ipswich (weeks).
Sept. 15, Tunbridge Wells and Eastbourne.
Apply, H. W. Rowland, Coronet Theatre, W.

SOUTH PARADE PIER, SOUTHSEA.
WANTED. good Pantomime for two and a half weeks from Boxing Day. Terms, shares with guarantee. Full particulars to Manager.

EMPIRE THEATRE, SWINDON.
WANTED. First-class Musical Attractions and other West-End Attractions, various dates, Autumn 1913, and Spring 1914. Alfred Manners, as above.

GRAND THEATRE, RHYL.
WANTED. First-class Attractions. June 30 (7), July 3 and 7 (three nights each). Only Big Attractions Entertained. Address, Chas. M. Julian, Manager.

GAIETY THEATRE, Ayr.
WANTED. First-class Companies, Aug. 25, Sept. 22 (3 nights), Oct. 6, Nov. 17, Dec. 1, 8; Good Panto. Xmas. week; Musical Comedy New Year's week, and a few Spring dates. Harry W. Day.

COLISEUM, ABERYSTWYTH.
WANTED. First-class Attractions for July 10, 11, 12, also 21 week. Apply, J. J. Humphreys.

LONDSEBOROUGH THEATRE, SCARBOROUGH.
WANTED. Companies. For dates apply W. H. Waddington, 45, Stonegate, York.

WANTED. for Theatre Royal, Woolwich. Good Dramas, share or cert., no contras, July 21, 28, Aug. 25, Sept. 22, and on. S. Barnard.

THEATRES WANTED.

"DRIVEN FROM HOME."
WANTED. Aug. 18, Sept. 1, 15, 22. Andrew Melville, Empire T., Holloway, N.

Alexandre Dumas' Masterpiece.
"MONTE CRISTO."
From the New Princess Theatre, W.C.
The entire production carried.
WANTED. Oct. 20, Nov. 17, Dec. 8. Andrew Emm, Princes Theatre, W.C.

WANTED. Wanted. Theatres.
"The Diver's Luck." Aug. 4, 18, 25; "It's Never Too Late to Mend." July 14, 21, Aug. 4, 11, 18, Sept. 1, Oct. 6.
Andrew Emm, Empire Theatre, Holloway, N.

"A ROYAL DIVORCE."
WANTED. Wanted. Theatres.
for this Phenomenal Attraction.
weeks of
Sept. 15 and 22.
Sept. 15 and 22.
Sept. 15 and 22.
Wire or write to
W. W. Kelly, New Theatre Royal, Birkenhead.

"UNCLE TOM'S CABIN."
Big Company.
Full Chorus.
Real Negro Specialities.
All the Special Scenery and Printing.
WANTED. Theatres or Halls.
For vacant dates apply to
Charles Harrington,
34, Queen's-road, Finsbury Park, London.

"EAST LYNNE."
WANTED. Theatres. July 28.
Aug. 4, 11, 28 (3 nights).
Sept. 8, 15, 22, 29.
Oct. 13 (3 nights, North).
Nov. 3, 24, and on.
Address, J. Pitt Hardacre,
Theatre Royal, Bolton.

WANTED. for the entire, actual Kingsway Theatre Production of
"DIAN OF DOBSON."
Aug. 11, 18, 25, Sept. 22 and October.
A few recent returns: Marlborough Theatre, N. 296; T.R. Nottingham, 279; Colwyn Bay 262; G. Plymouth, 2217; O.H. Blackpool, 2212; Kelly's, Liverpool, 221; Tyne, Newcastle, 2206; Buxton and Ilkley, 2201; Wimbledon, 2209.
Harold V. Neilson, Nordrach, Blagdon, Bristol.

DOUGHTY-LESLIE REPERTORY COMPANY.
WANTED. good Theatres for Autumn.
Henry Doughty, St. Margaret's, Dover.

"THE 10.30 DOWN EXPRESS."
WANTED. Sept. 8, to precede Halifax.
Oct. 13, precede Aldershot.
Horace Stanley Opera House, Coventry.
Next, T.R., Birkenhead.

"THE DUST OF EGYPT."
Miss Jessica Waters and Mr. Arthur Poole.
WANTED. Aug. 28 (3 nights, South).
Sept. 1 (7), Oct. 27.
George Waters, 4, Park-place, St. James-st., W.

"THE WALLS OF JERICHO."
Entire Production carried.
Twice nightly if required.

WANTED. July 7, 14, on (South).
Played for 10 months at the Comedy Theatre.
Wanted, July 7, onwards.
Entire production carried.
Ernest E. Norris.
Palace Theatre, Westcliff-on-Sea.

"THE PRIVATE SECRETARY."
EUGENE C. STAFFORD'S No. 1 CO.
WANTED. First-class Theatres for above.
Sept. 22, Oct. 6, 13, 27, Nov. 3, 10, 17, 24, Dec. 1 and 2. Letters, Stafford, 25, East Ascent, St. Leonards-on-Sea.

MISS MABEL MANNERING and CO. in "THE LIARS."
WANTED. Known, vacant July 28, Aug. 4, &c. Miller Anderson, Marina, Lowestoft.

"HINDLE WAKES."
Now in its second year of consecutive touring.
Has broken the record in 22 theatres from September to June.
WANTED. Aug. 11, Oct. 6, Christmas.
All applications, Edwin T. Heys, Mile End, Stockport.

CLAUDE ALLISTER in "RAFFLES."
WANTED. Wanted. Aug. 18, 19, 20, and Aug. 22, 29, 30.
in South Wales. Sept. 15 (3 nights).
Sept. 22, 29 (North), and on, with exceptions.
Apply, G. Alexander, T.R., Colchester.

THEATRES WANTED.

WANTED. July 21, Mr. Frederic Baugh's Enterprises, "THE TWO BIG VAGABONDS." Arthur Shirley's latest and greatest success. Has already played the following London Theatres: Palace Theatre, Battersea; Sadler's Wells Theatre; Palace Theatre, Bow; Foresters' Theatre; Elephant and Castle Theatre. This week, Theatre Royal, Aston; June 30, King's Theatre, Longsight; July 7, Palace Theatre, Preston; July 14, Junction Theatre, Manchester; July 21, vacant, vacant, vacant; July 28, Metropole Theatre, Manchester; Aug. 4, Theatre Royal, Rotherham; Aug. 11, and on, vacant. Proprietors and Managers are invited to book the brightest and best Musical Comedy Touring, "CAPTAIN CUPID," by H. F. Housden. The Ragiest Rag of the Rags, an up-to-date Revue. A capital Comedy full of Captivating Caprice. One gorgeous galaxy of beauty and talent. Has already played with phenomenal success in spite of the hot weather, Sadler's Wells Theatre; Palace Theatre, Bow; Foresters' Theatre; Palace Theatre, Battersea. Vacant Aug. 4 and on. For dates and terms apply to Arthur Jefferson, 132, Charing Cross-road. Wires, "Attorney-Ox, London." Phone, Regent 1480. Or Frederick Baugh Sadler's Wells Theatre, Rosebery-avenue, E.C. Wires, "Stageyness, London." Phone, Central 5893.

WANTED. Theatres, Messrs. Frederic Baugh and Fred Moule's Co.
In the greatest Sermon Play of the Day, "THE WHITE SLAVE TRAFFIC." Specially written by the Rev. A. Myddleton Myles. Please note Dates Worked and Wanted. March 24, Sadler's Wells Theatre, London; March 31, Foresters', London; April 7, Palace Theatre, Bow, London; April 14, Brixton Theatre, London; April 21, Palace Theatre, Battersea, London; April 28, Grand Theatre, Fulham, London; May 5, Elephant and Castle, London; May 12, Empire, Holloway, London; May 19, Foresters' Theatre, London (return); May 26, T.R., Stratford, London; June 2, Dalston Theatre, London; June 9, T.R., Chatham; June 16, Empire, Edmonton, London; June 30, Queen's Theatre, Poplar, London; July 7, Hippodrome, Rotherhithe, London; July 14, Palace, Tottenham, London; July 21, Palace, East Ham, London; July 28, Palace, Walthamstow, London; Aug. 4, Brixton Theatre, London (return). Autumn dates include Hammermith, Brighton, Bristol, Grimsby, Middlesbrough, Rotherham, Stockton, Plymouth, Aston, &c. Vacant, Sept. 8, 15, Oct. 27, and various on.

WANTED. First-class Theatres
"PASSERS-BY"
Sept. 1, 29, Oct. 6, 30 (3 nights)
(North and Midland).
"THE ARCADIAN."
Sept. 22 (6 nights, North), 29 (3 nights, Midlands).
Apply, Leslie Moreton,
1 and 2 King-street, Covent Garden, W.C.

FRANK WEATHERSBY'S COMPANIES.
WANTED. "CIGARETTE MAKER'S ROMANCE," July 7, on.
"THE THIEF," July 14, on, follow Westcliff.
"MICE & MEN," July 7, on, follow Eastbourne.
"WITNESS FOR DEFENCE," July 14, follow Westcliff.
"JIM THE PENMAN," July 14, on, follow Swansea.
"IMPORTANCE BEING EARNEST," July 7, on.
"SECOND IN COMMAND," July 21, on, follow Westcliff.
3, Bedford-st., W.C. Tel., "Frisolous," Westrand, London.

WANTED. Theatres, July 21, Aug. 4 and 11; once or twice nightly.
C. Vernon Proctor.
The Haven, S. Mimms, Barnet.

"THE HEADMASTER."
From the Playhouse.
The Comedy Success
of the London Season.
By arrangement with Cyril Maude.
Production carried.
Artists note, cast complete.
Sept. 15 (7), 22, Oct. 6.
Charles Windermere,
4, Sydney House, Bedford Park, W.

MR. ALGERNON GREIG'S COMPANY
in "CASTLE" and
"YOU NEVER CAN TELL."
Exceptionally Strong Company, including
Mr. Shield Barry.
Mr. Wilfrid B. Shine,
and
Miss Estelle Winwood.
"Castle" played in the charming 1867 costumes.
"You Never Can Tell"—the most famous of all
Bernard Shaw's Plays.

WANTED. Known, only vacant dates.
July 14 (3 nights). Wire.
Also Aug. 4 and 11.
Address.
Oscar Waddington, Lonsborough T., Scarborough.

MR. NORMAN V. NORMAN'S COMPANIES.
The Brilliant Farcical Comedy, "THE MARRIAGE OF KITTY" (draws crowded houses everywhere), also Somerset Maugham's successful farce, "JACK STRAW" (the great Vaudeville Theatre success).
WANTED. Theatres, in October and November.
July 14 and 21 open. Adelphi Hotel, W.C.

"MAN TO MAN."
EDWARD LLOYD & CLIFFORD BOWN'S CO.
WANTED. Sept. 8, 29, and Oct. 6 (North).
on. Lloyd, 7, Ashley-terrace, Weston, Bath.

"THE OLD FOLKS AT HOME."
EDWARD LLOYD & CLIFFORD BOWN'S CO.
WANTED. Sept. 1, 15 (Scotland). Oct. 27, Nov. 10.
Lloyd, 7, Ashley-terrace, Weston, Bath.

"ANN," MADGE CRICHTON.
WANTED. July 14, 28, Aug. 7, 14, 21 (3 nights each), Sept. 8, 29. Haldane Crichton, 52, Westbourne-gardens, Hove.

WANTED. Theatre, Jan. 26, for E. Graham Falcon's Gorgeous Pantomime, "Dick Whittington." Forty Artists, and a magnificent production. E. G. Falcon, County Theatre, Bedford.

WANTED. for "His House in Order," July 10 (three nights), 14, 28, Aug. 4, Sept. 15, on. Frank Fenton, 4, Park-place, St. James's, S.W.

WANTED. Sept. 22, 29, Oct. 13, 27, Midland or South. Clifford Marquand-Kathleen Leigh's Repertoire Company. J. Hermann Dickson, Opera House, Buxton.

WANTED. Theatres, July 14 and 31, for Mr. Charles Hawtreys' great success, from the Prince of Wales Theatre.
"BETTER NOT ENQUIRE."
By Gladys Unger.
The Production carried. Spectacular Pictorial.
W. V. Garrod, Pavilion Theatre, Weymouth.

"THE SORROWS OF SATAN"
and
"NANA, the Rage of Paris."
WANTED. Wanted, July 7 and 14.
Once or twice nightly. Seventh year.
Loie Esmond, to-day, Alhambra, Sandgate.
June 30, T.R., Margate (fourth visit).

"LOVE-AND WHAT THEN?"
By arrangement with Mr. Cyril Maude.
From the Playhouse, W.
One of the cheeriest and brightest of comedies.
Entire elaborate production carried.
Cast includes Mr. Maitland Marler.
WANTED. Known, vacant July 21 (West or Midlands), 31 (3), Aug. 4, 14 (7), 21 (3), Sept. 15, 29, Oct. 6, 13, Nov. 10. Wire for July 21.
Cyril Leighton, West Pier, Brighton.

WANTED. July 28 (South), for
"HER SIDE OF THE HOUSE."
The Brilliant Comedy, direct from the Aldwych Theatre. Entire production carried.
July 28, July 29, July 30.
Wire, Leader, Aldwych Theatre.

THEATRES WANTED.

ARTHUR HINTON AND LEILA ZILLWOOD COMPANIES.
A Column of Winners.
Good Wine Needs no Bush.

"ALLAN'S ORCHARD."
"ALLAN'S ORCHARD."

By Miss Emma Litchfield.

WANTED. BIG THEATRES.
WANTED, BIG THEATRES.

Sept. 22.
Sept. 22.
Sept. 22.

Only Vacant Date this year.
Only Vacant Date this year.
Only Vacant Date this year.

Sept. 22 (South).

The Ideal Twice-Nightly Attraction.

ARTHUR HINTON.
This week, Alexandra Theatre, Hull.
Next week, Prince of Wales Theatre, Grimsby.

"HIS INDIAN WIFE."
"HIS INDIAN WIFE."

By Miss Emma Litchfield.

WANTED THEATRES.
WANTED THEATRES.
WANTED THEATRES.

July 14 and 28,
July 14 and 28,
July 14 and 28,

Aug. 4,
Aug. 4,
Aug. 4,

Aug. 4,
Aug. 4,
Aug. 4,

and onwards.
and onwards.
and onwards.

"KING OF THE GIPSIES."
"KING OF THE GIPSIES."

By Miss Emma Litchfield.

WANTED THEATRES.
WANTED THEATRES.
WANTED THEATRES.

Sept. 1, 15,
Sept. 1, 15,
Sept. 1, 15,

Producing shortly, a New Play.

"SLAVES OF VICE."
"SLAVES OF VICE."

By Dennis Clyde.

We can assure all those
Managers who have booked this play
before production,
they need not worry.
It is going to be one of the biggest winners
on the road.

The Cast includes—
Hugh Montgomery as Jake Holroyd.
Bert Dench as Joe Mutton.
Lionel Belmont as Yen Lai.
Annette Howard as May Penon.
Marjorie Seymour as Ruth Fenton,
and
Dennis Clyde as Viscount Mostyn St. Denes.

We beg to inform Resident Managers that
we have in active preparation
a New Play,
right away from the beaten track,
written by
that talented author,
Miss Emma Litchfield.

This is sufficient guarantee
that the play will
be interesting and gripping
from rise to fall of curtain.

Not clatter,
or a series of situations
strung together with no plot.
A play that will command admiration
from
Public and Resident Managers.

If you see it in a Hinton and Zillwood
advert. it is so.

G. MORETON WILLIAMS.
Holmdene, 3, River Bank, Hampton Court.
Telephone, 1,732 Kingston-on-Thames.

THEATRES WANTED.

FRED GRANVILLE'S PRODUCTIONS, LTD.

"ANOTHER MAN'S WIFE."
The Dramatic Attraction that never falls.

WANTED. Aug. 11, 25, Sept. 8, 15, 29.
"AT THE MERCY OF THE MORMONS."
Still Causing a Sensation!
PLAYING TO ENORMOUS BUSINESS!!!

Wanted,
Aug. 4, Aug. 4.
Also Aug. 11, 18, 25, Sept. 1.
"THE GIRL WHO WRECKED HIS LIFE."
Success! Success! Success!!!
MOST POWERFUL PLAY.
EVERYBODY'S VERDICT—"Tons of Money in it."

Wanted, Aug. 4, Aug. 4.
Aug. 11, 18, 25, and one or two later.
REPERTOIRE CO.
"LOVE, HONOUR, AND REVENGE."
"THE BETTER LAND."
"FOR BETTER OR WORSE."
"DEFENDING HIS HONOUR."
"AN OLD MAN'S DARLING."
Each Play Beautifully Staged!
MAGNIFICENT DISPLAY OF PRINTING!!!
Once or Twice Nightly.
Wanted, Aug. 4, 11, 18, 25, Sept. 1.
"THE GIDDY GRASS WIDOW."
Musical Comedy.
25 ARTISTES 25
Gorgeously Mounted and Dressed.
Wanted, good Theatres or Halls.
Sept. 1, 8, 15, 22, onwards.

"BEAUTY AND THE BEAST."
"BABES IN THE WOOD."
"ALADDIN."
Wanted, good Theatres or Halls.
Christmas, onwards.

Re Dates for any of these first-class Attractions,
address,
Fred Granville,
To-day, Osborne Theatre, Manchester;
next week, Pavilion, Morley.

"H. ARMITAGE & ARTHUR LEIGH'S COS.
Imitable Repertoire Season of High-class Modern
Plays at the Grand Theatre, Blackpool.
The company includes: Louis Hector, Arthur
Leigh, Richard Heald, C. C. Gratton, Lester
Matthews, Henry Nunn, and Stanley Bedwell.
Marguerite Cellier, Florence Dulhunty, Francesca
Strickland, and Jessie Belmont, amongst others.
What a List of Popular Plays!
1st week: "Lucky Durham," 2nd week: "Leah
Kleschna," 3rd week: "Pete," 4th week: "The
Barrier." From the Blackpool paper this week:
The finest performance of "Kleschna" in or out
of London.

WANTED. Big Theatre in Big Town for
Month Season next Lent, or after Whit.
Wanted, immediately, few remaining dates for
Rex Beach's Record-Breaking American Success,
"THE BARRIER."
Adapted from his famous novel of the same name.
Vacant, July 7 (7), July 21, 28, Aug. 11, Sept.
22, Oct. 27, Nov. Year week. Big Plant of Pic-
torial Printing. Apply, H. Armitage, Grand
Theatre, Blackpool, for next two weeks.

LIONEL RIGNOLD & CHARLES MACDONA'S COMPANIES. Special Production of
"DIPLOMACY."
by arrangement with Frank Curzon and
Gerald du Maurier.
Now playing to record business at Wyndham's.
Drawing more money than any other play in
London.

WANTED. No. 1 Theatres only.
Vacant Dates:
"Diplomacy," Aug. 4, 18, Oct. 27.
"Fanny's First Play," vacant Aug. 11, 18.
Sept. 1.
Address, Charles Macdonna,
29a, Charing Cross-road, W.C.

MR. & MRS. HARRY LYNDON'S CO.
"THE PET OF THE RANCH."
By Mrs. F. G. Kimberley.
Owing to enormous success will run through
summer.

WANTED. July 14, and 28.
Autumn nearly full.
A Spectacular Drama away from all others.
Containing a splendid love story, which appeals
to all classes. Refer Mr. David Collins re
business the week in spite of the heat.
"THE BOY DETECTIVE."
By Mrs. F. G. Kimberley.
Wanted, Aug. 25 (through transferring),
Sept. 1 and 8.
The "Boy Detective" has come to stay—
Mr. and Mrs. Harry Lyndon's company is an ex-
cellent one there not being a weak spot in it.
All communications, both pieces, Harry Lyndon,
Pavilion, Morley; next, Alexandra, Pontefract.

MR. SAM LIVESSEY'S TOUR.
"THE VILLAGE BLACKSMITH."
WANTED. Aug. 25 (7), Sept. 22, 29,
and various on.
Entirely new production.
Mr. Sam Livessey as the Blacksmith.
Exceptionally strong cast.
Re dates Geo. E. Carleton,
Grand Theatre, Mansfield.

"DAN THE OUTLAW."
WANTED. Sept. 8 and 15, strong cast; pro-
duction of 14 scenes carried. Refer Mr.
W. W. Kelly, June 30, P. of W., Salford. Wires,
&c., to Herbert Shelley.

WANTED. Aug. 25, Sept. 1 and 8.
Once or twice nightly. Midlands or North.
"AT CRIPPLE CREEK."
Best Western Play on the road. This is not a
Cowboy show.
Eric G. Merrie, Palace, Tottenham, N.

"THE COWBOY'S REVENGE."
WANTED. Aug. 4, 18, Sept. 22, 29, Oct. 6, 20,
and various on.
Letters, Wilson Bengie,
Hippodrome, Salford, Manchester.

LEONARD and FRENCH'S RECORD BREAKER.
"THE GIRL OF MY HEART."
Prince's Portmouth, in scorching weather.
WANTED. Aug. 18, Sept. 1, 8, 22, Oct. 20.
Strongest Possible Cast of Known Artists.
Autumn Tour starts August Bank Holiday,
Grimsby.

"THE MERCELESS WORLD."
The Original White Slave Drama. Fine reception
this week, Holloway Empire. Next week, "Girl
of My Heart," Grand, Brighton.

"SOMEBODY'S SWEETHEART."
The Prettiest and Funniest of all Musical
Comedies.
WANTED. July 7, 14, North, 21 (3 nights), 28;
also Aug. 18, 25. Refer here, Jack McKenzie,
Opera House, St. Helens. Next, Hippo, Langley
Moor, Durham.

The Famous Strand Theatre Musical Comedy.
"A TRIP TO CHINA TOWN."
WANTED. July 24 (3), follow Rhyll, Aug. 18.
Harold Wagner, Managers' Club, Wadour-
street, W.

"OPEN WINDOWS."
From the St. James's Theatre, W.
WANTED. Sept. 1 (3), 15, Oct. 13, 20, 27; com-
plete production carried.
H. Hamilton Stewart, T.R., Guildford.

WANTED. Theatres, Music Halls, Picture
Halls anywhere where paying money can
be taken with first-class Attractions. Wire for
wire for "The Ruin of a Connex." "The
Nihilist," "A Prince's Secret Wedding" July 7
(follow Palace, Newcastle-on-Tyne), July 21, 28,
Aug. 4, North. These shows have paid six visits
to Sheffield, and last visit receipts were consider-
ably over £100 better than any former visit. Cast
and productions second to none. Wires, Silver-
stone, Hippodrome, Cannock; letters, Palace, New-
castle-on-Tyne.

THEATRES WANTED.

MR. BULMER'S ENTERPRISES.
"DEADWOOD DICK."
"DEADWOOD DICK."
"DEADWOOD DICK."
"DEADWOOD DICK."
"DEADWOOD DICK."
The Greatest of all Western Dramas.
Gigantic Success U.S.A. and Canada.
Specially picked cast. Every Artist a Star.
Play under Personal Direction of Fred Bulmer.

WANTED. First-class Theatres.
Aug. 18, 25, Sept. 8, 29, Oct. 13.
Aug. 18, 25, Sept. 8, 29, Oct. 13.
Fred Bulmer,
Managers' Club, 5, Wadour-st., London, W.

"NICK CARTER, DETECTIVE."
"NICK CARTER, DETECTIVE."
"NICK CARTER, DETECTIVE."

WANTED. Aug. 4 (7), Sept. 1, 8,
Oct. 27, and onwards.
J. Forbes Knowles,
Metropole T., Bootle.

HERBERT FULLER'S PLAYS AND TOURS.
"AS YOUR HAIR GROWS WHITER."
WANTED. Theatres. Wire for July 7, 28,
Aug. 25.
"MOTHERLESS."
Vacant Sept. 1 and various on.
Entire production carried. Cast of 17.
"MOTHERHOOD."
Vacant Easter, 1914, and onwards.
Broadway T., New Cross, next, T.R., Oldham.

"CLAUDIAN," "CLAUDIAN," "CLAUDIAN."
WANTED. Sept. 15 & Oct. 6, Sept. 15, Oct. 6.
Lancashire or Yorkshire districts. Only
Vacancies this Autumn. William Maclaren,
"Gowanlea," Navarino-road, Worthing.

MR. BRANDON THOMAS'S COMPANY.
"CHARLEY'S AUNT."
WANTED. Theatres, as follows:—
Sept. 15 (Scotland).
Sept. 29 (North).
Oct. 15 and 27 (North).
Address, Cecil Barth,
The Managers' Club, 5, Wadour-st., London, W.

KINEMACOLOR. First-class Theatres,
Aug. 4, onwards.
Apply, Baring Bros., Cheltenham.

REPERTOIRE CO. OF SIX BALLETS DIVERTISSEMENT.
IMPERIAL RUSSIAN BALLETS.
WANTED. July 21, 28, and August dates; also
during November. Star Syndicate, 15, Gt.
Russell-st., London, W.C. Phone, 5668 Central.
Cables, "Yokelfellow, London."

ARTISTES WANTED.

WANTED. Lady for small gipsy part; rehearse
at once. Wire, lowest terms, McKenzie,
Opera House, St. Helens.

WANTED. a really Funny Low Comedian for
American Millionaire part; must have good
voice; for Music Halls. Apply, full particulars,
Box 4,8

PANTOMIME ARTISTES WANTED

WANTED, Pantomime Artistes for next Xmas. Photos, terms, and particulars, to Brooks's Agency, 36, Shaftesbury-avenue, W.

WANTED, Principals, Chorists, &c., for various Pantomimes. Address, E. Dottridge, 50, Union-street, Oldham.

MISCELLANEOUS.

WANTED, for West End Academy, Lady or Gentleman to take charge; must be a good interviewer and pianist; salary and commission. Full particulars to Box 4,893, "The Era."

WANTED, Amateur Actor or Manager, to exploit decidedly novel Comedy Acts. Small capital required. Box 4,876, "The Era."

WANTED, by Messrs. Blake Bros., for their Hithin Picturedrome, a young, smart, and energetic Manager. Full particulars to Blake Bros., Empire, Bedford.

WANTED, smart, reliable gentlemanly Assistant Acting Manager for first-class provincial variety theatre. Lowest terms and references to Box 4,892, "The Era."

WANTED, First-class Resident Acting-Manager; must be thoroughly experienced in advertising and the management of bars. Apply, with terms and references, Box 4,881, "The Era."

WANTED, a First-class Advance Agent, immediately; must be a hustler. Apply, by letter only, O. Luck, 44, Cowley-mansions, Cowley-road, Brixton.

WANTED, Poster and Ticket Writer; first-class man only. Give references and state wages required. Box 4,889, "The Era."

WANTED, immediately, a good Letter Writer to Paint Advertising Curtains. Terms to Rawes and Clarence, Bath-lane, Newcastle-on-Tyne.

"PROOF" CO.

WANTED, for Autumn, Carpenter Baggage Man, with own tools; must be practical and reliable, able to play small parts. Terms, height, age, photos, and latest references, no callers. William MacLaren, "Gowanlea," Navarino-road, Worthing.

HIS MAJESTY'S THEATRE, ABERDEEN. WANTED, a First-class Resident Stage Carpenter. Apply, with full particulars, Mr. Geo. T. Minshall, c/o H. Adair Nelson, as above.

WANTED, Known, Signor Valmagia under takes to Copy Music very clearly and neatly. Apply, Office, 21, Bloemfontein-rd., Shepherd's Bush, W.

WANTED, Known, Secretary and Manager, Pier and Pavilion, 10 years present position, desires change; first-class references. Replies treated strictly confidential. Box 4,884, "The Era."

PICTURES.

WANTED, by Manager, Engagement; thorough knowledge all branches of work; reliable, trustworthy. Manager, Blake's Pictures, Hithin.

WANTED, by young gentleman, Post as Secretary to a Manager. Past season was Acting Secretary for big Dramatic Club. Used to interviewing; well educated; moderate salary; excellent references. Write, Box 4,875, "The Era."

MUSICIANS WANTED.

WANTED, Violinist-Conductor, for small Orchestra, for Summer Season. State terms. A. E. Abrahams, 73, Romford-rd., Stratford, E.

WANTED, First-class Picture Pianist. Apply, A. E. Abrahams, 73, Romford-rd., Stratford, E.

WANTED, Small Band (4 or 5 instruments), for the Operetta House, Clacton-on-Sea, commencing July 14, for the Summer Season. State terms and suggested instruments. A. E. Abrahams, 73, Romford-rd., Stratford, E.

WANTED, a Competent Leader for Tivoli of Varieties, Dublin; twice nightly. Send refs., terms, age, &c., to Musical Director.

PALACE THEATRE, ABERDEEN. WANTED, Reliable Leader, for Monday next. Apply, Wm. Burton Denham.

WANTED, for High-class Varieties, twice nightly. First Violin, Bass and Drums (with Tymps., Glock., &c.). Apply, stating age, experience, and references, to Howard Croft, Musical Director, Alhambra Theatre, Glasgow.

WANTED, to open Aug. 4, at good theatres. First Violins, Second, Viola, Cornets, Trombone, Drums, Double Bass, Oboe, Flute, Clarinet; must be good. Terms and references, Knight Pearce, County Theatre, Reading.

WANTED, Violinists, Cellists, Pianists, for Royal Mail Liners. Apply to Enos Greene, 205, Fordwych-road, Cricklewood, N.W.

RIVIERA RESTAURANT, TEIGNMOUTH. WANTED, to commence Monday, July 7, and terminate Saturday, Sept. 6. Trio (Violin, Cello, and Piano). Morning, 11 to 12. Afternoon, 3.30 to 5.30. Evening, 8 to 10.

Sobriety essential; must be thoroughly experienced and smart appearance. Apply direct, with references, which will be inquired into, to C. H. Sayce, Riviera, Teignmouth, Devon.

WANTED, good First Cornet, to open Monday; thoroughly experienced Variety, and good performer; terms 32s. 6d. Wire, Wilde, Conductor, Palace, Southampton.

WANTED, to open in London immediately. First Cornet, with low-pitched instrument. Apply, with lowest terms and references, Box 4,880, "The Era."

WANTED, Good Cornet Player, five hours on week days, four hours on Sunday. Lowest to Musical Director, Victoria Pier, Folkestone.

MUSICIANS WANTED.

WANTED, First-class Solo Cornet (permanency), for Variety, to open Monday, July 7, Palace, Reading. Terms, 32s. 6d. State age and experience, E. Farrar, M.D.

WANTED, for the Permanent Staff, 3rd Batt. Northampton Regt., Cornet, Horn, Tenor Trombone, and E-flat Bass Players; must have completed 12 years with the colours. Apply, Bandmaster, The Barracks, Northampton.

WANTED, Clarinet, Trombone, and other instruments (military); July, Sept., South Wales. Lowest terms, etc. Conductor, 1, Havlock-street, Newport, Mon.

WANTED, Seaside, near London, 5 hours daily, 2 hours Sunday, 1st and 2nd B-flat Clarinets, Cornets, Trombone. Age, refs., and lowest terms, Conductor, 153, Lydgate-lane, Sheffield.

WANTED, Bassoon, Aug. 11 to Sept. 20, for Musical Comedies; state lowest terms. A. L. Arnold, 118, Victoria-road, Scarborough.

WANTED, Euphonium, military; 10 weeks from July 10; four hours daily; no Sundays. Refs., terms, Chapman, 16, Anson-road, Great Yarmouth.

WANTED, Good Cellist (lady or gent.) for Picture Palace, Wislaw; 6.30 to 10.30 open Monday; disappointments save my time. Wire or write lowest terms, age, and refs., to Haydn P. Halstead, Empire, Metherell.

WANTED, Cellist, for music hall act, with tenor voice preferred, but not essential. 13, Castle-street East, Oxford-st. Phone, 350 Central.

WANTED, Viola, Aug. 4 to Oct. 4, for Musical Comedies; state lowest terms. A. L. Arnold, 118, Victoria-road, Scarborough.

WANTED, first-class Flute Player. Apply, stating age and references, to Manager, Empire, Sunderland.

WANTED, for July 14 (9 evenings, 6 afternoons, and rehearsals), Flute, Clarinet, Cornet, Trombone, Contra Bass, Double Drums, and effects. All must be first-class Musicians; high-class Cinema. Terms and refs. to Musical Director, 4, Oaklands-road, East Sheen, S.W.

WANTED, Harpist, immediate, first-class man for Clyde steamer; splendid terms. Wire at once to Simpson, Mus. Director, 20, Bishop-street, Rotherham, N.B.

WANTED, North of England, Orchestral Pianist (not Conductor); also Cellist, who can play Double Bass occasionally. Both must be well up in Varieties, Pictures, Drama, Musical Comedy. First-rate Sight Readers, well up in Standard Overtures, Selections, &c. Strict sobriety indispensable. A comfortable shop (open all the year round) to right people. Refs., age, terms, to J. E. 196, Ladbroke-grove, Notting Hill, London, W.

Good Clarinet write

WANTED, good Orchestral Pianist, Cello, D. Bass, and Double Drummer; pictures and varieties (twice nightly); high-class experience essential. Terms, age, references, and full particulars, Mus. Dir., King's Hall, Dover.

WANTED, Lady Pianist (young); alto; must be capable musician; sing or act preferred; open July 7. Lowest terms, photo. (if possible), particulars, Ablett, Coatham Piers, Redcar.

WANTED, Pianist (lady or gent.), for alfresco season at Garden City, Letchworth; shares. Burgoyne, P. O., Baldock, Herts.

WANTED, for Suburban Music Hall, Drummer, with Glockenspiel and effects; tympanics provided; must be used to high-class, quick Variety and Standard Works. Address, with lowest terms and reference (no notice will be taken of applications omitting same), Stage Dept., Stoll Offices, Coliseum-buildings, W.C.

WANTED, good Double Drummer, with Effects, &c.; permanency for good man. Smithson, Empire, Barnsley.

COUNTY ASYLUM, WHITTINGHAM, PRESTON LANC.

WANTED, Musical Attendants (Stringed Orchestra), 1st Violin, Trombone, and Solo Euphonium, Bass Clef. None but competent players need apply. Must be single and not over 35 years of age. Wages commencing at £33 per annum, rising by annual increments of £3 to £45, and according to promotion, to £50 and £65, with board, lodging, washing, and uniform. One day off a week is allowed, and an annual leave of 14 days. Apply to the Medical Superintendent.

WANTED, a Clever Arranger for week or two's work at high pressure. Write, A. A. A., Covent Garden Hotel, W.C.

WANTED, Musicians to communicate with Birmingham Branch Secretary, A.M.U. Club, Dalton-street, before accepting any engagement in that city.

WANTED, Musicians, before accepting engagements at Newcastle-on-Tyne, Whitley Bay, and Tyne-mouth, to communicate with A. Stuart, 35, Grainger-st. East, Newcastle-on-Tyne; South Shields and North Shields, W. Ellis, 48, Mowbray-rd., S. Shields; Roker and Sunderland, J. Murgatroyd, 103, Ward-st., Sunderland.

WANTED, Known, by Drummers and M.D.'s, our illustrated list of latest featherweight Long Drums, Side Drum Stands, Pedals, &c.; light, strong, and cheap. Modern Drummers' Appliances, 9, Featherstone-buildings, Holborn, London.

WANTED, Musicians who experience difficulty in obtaining copies of "The Era" at any of Messrs. Smith and Son's Bookstalls, or from any Newsagent in the United Kingdom, to kindly communicate with the Publisher, "The Era" Buildings, 5, Tavistock-street, Strand, W.C.

MUSICIANS' WANTS.

WANTED, Known, a Musician of large experience in Orchestral, Chamber Music, and Solo Playing, of good appearance, wishes to deputise or accept Engagements during the months of July and August, either as Solo Violinist (on Tour) or Leader or First Violin in good orchestra. Advertiser is also a capable Piano-Accompanist. Highest references. Communications to be addressed to Box 4,703, "The Era."

WANTED, by Gerald Fraser, L.R.A.M. (theatrical conductorship diploma), Engagement as Musical Director (baton), first-class Music Hall or touring; thoroughly experienced, good library, steady and reliable; at liberty. Particulars, address, 90, Denmark-hill, S.E.

WANTED, by Musical Director, Post, Comic Opera or Musical Comedy; great experience; well known professor; excellent references. Professor, 1, Hillfield-gardens, Muswell Hill, N.

WANTED, by First-class Musical Director, Engagement in Music Hall or Theatre; 8 years Moss' Empires. Address, Musical Director, 74, Morris-avenue, East Ham, London, E.

WANTED, by Piano Conductor, Solo Pianoforte, Organist, Singer; good terms required. Conductor, Picturedrome, Hithin, Herts.

WANTED, Known, Sydney Grahame, Conductor-Pianist, Palace Theatre (varieties and pictures), West Hartlepool; disengaged shortly. Address, 14, Colwyn-road, W. H.

WANTED, Engagement (London), by Conductor-Violinist, thoroughly experienced in Drama, Variety, Pictures. Can supply Trio for Pictures, or self alone. G. Draper, 46, Marlborough-road, Dalston.

WANTED, Known, disengaged after June 28 (closing), Leader, Hippodrome, Stoke-on-Trent. H. Lester Jackson, 31, Fittion-st., Nuneaton.

WANTED, Engagement, Ladies. Violinist, Pianist. Experienced players. Any business. Up-to-date Répertoire. Trio if required. Pianist, 95, Coldershaw-road, Ealing, W.

WANTED, by Violinist; any business; excellent references; London only. Wilks, 76, Charlotte-street, Fitzroy-square, W.

WANTED, Engagement, Violinist, Steady and experienced. Splendid references. Can open immediately. D. Hyam, 54, Christian-st., Commercial-road, E.

WANTED, Engagement, by Violinist; thoroughly experienced and reliable; Varieties or Pictures preferred; references. M., 44, St. Thomas-st., Weymouth.

WANTED, Known, disengaged June 28, Cornet, brilliant soloist; 20 years' experience; ab-stainer. A. Price, 89, Alexandra-road, Abertillery, Mon.

WANTED, Engagement, experienced, First or Second Cornetist. N. L. Leasen, 26, Wortley-road, East Ham, Essex.

WANTED, Engagement, by experienced Cornetist, steady, reliable; liberty July 10; highest refs. Cornetist, Knightstone Pavilion, Weston-super-Mare.

WANTED, Known, First-class Cornet would deputise two weeks, July or August; Concert, Theatre, Variety, Seaside. Cornet, 22, Devonshire-road, Stockwell, London.

WANTED, Engagement, as Clarinet; any business; last two years, Palace, Glasgow. Hare, c/o McIntyre, 8, Gardner-st., Glasgow.

WANTED, Engagement, Clarinet, through reduced orchestra; any business; highest references. Apply, Winterbottom, St. George's Hall, Falmouth. Private address, 29, Wodehouse-terrace, Falmouth.

WANTED, Permanent Engagement by good Double Bass, age 35; steady and sober; good refs. Address, Box 4,877, "The Era."

WANTED, Engagement, Double-Bass; age 28; 7 years' experience; excel. refs.; also violin. Wire, 20, Lincoln-road, South Norwood, S.E.

WANTED, an Engagement by a first-class Trombonist. W. 42, Eccles-road, Clapham Junction, London.

WANTED, Engagement, good Cellist; experienced all branches; Pictures; permanency preferred. Cellist, 65, Gray's Inn-road, W.C.

WANTED, Engagement, by Oboe. Webb, 29, Church-path, Acton Green, W.

WANTED, Engagement, Flute and Piccolo; experienced String or Military; any business; at liberty now. Andrews, Clarke, 16, Starkeys Field, Yeading, near Leeds.

WANTED, Engagement, Flute, Piccolo, Soloist, any business, Orchestral, String, Military, late Army sergeant, references. Penfold, 59, Cleveland-gardens, Barnes, London.

WANTED, shortly, season Engagement by experienced, reliable Flautist; age 30; only good offers entertained. Flautist, c/o Erentz, 5, Morgan-street, Dundee.

WANTED, Known, Harpist, Brilliant Soloist. Maud Estlin Grady, 78, Parkhill-road, Hampstead. Phone, 167 Hampstead.

WANTED, Known, Lady Pianist, good Accompanist and Sight Reader, Soprano, and Violinist, disengaged from July 21. Box 4,888, "The Era."

WANTED, by First-class Picture Pianist, Engagement; town, provinces, or tour; large library; genuine, undeniable testimonials. 22, Knowle-road, Brixton, London.

WANTED, by reliable, experienced Pianist-Violinist, Permanent Engagement; orchestral or self; excellent refs.; abstainer (practices specialty); no touring; A.M.U. terms; West or North-West Coast preferred; country; at lib. July 12. Manton, 23, Station-road, Padiham.

MUSICIANS' WANTS.

WANTED, by Gent., Engagement as Pianist or Violinist, or combination, during July or longer. Would deputise. Well experienced all business. Box 4,886, "The Era."

WANTED, Engagement, by experienced Orch. Pianist, in Hotel or first-class Cinema; excellent refs.; free now. C. W., 95, Stockwell-road, Brixton.

WANTED, Engagement, Pianist (late of Dan Godfrey's Orchestra); thoroughly exp. every line; excep. accompt.; ex. refs.; good offers only. Address, Lyndhurst, Priory Hill, Dover.

WANTED, Known, Imperial Ladies' Orchestra, Vocalists, Belles, &c.; established 1890. Directress, Mme. Nellie Baker, 114, Woodlands-road, Ilford. Phone, 877 Ilford.

WANTED, Known, Dorothea A. Vincent's Royal Cremona Ladies' Orchestra, from three to forty performers, in uniform. Dorothea A. Vincent, Palace T. Luton. Phone, 443 Luton.

WANTED, Known, the Celebrated Grossi Orchestra of four ladies (pianist, two violins, and cello); hotels, restaurants, garden parties, &c.; liberty, Saturday, July 5. Address, Mme. Grossi, 125, High-street, Tooting, S.W.

WANTED, Engagement, by Trio, Violin, Flute, and Piano; any business; long picture experience; unlimited library; London only. Trio, 61, Monkton-st., Kennington-rd., S.E.

WANTED, Known, the Myosotis Trio (Violin, Cello, Piano). Leader, Miss Kathleen Wolesey, L.R.A.M. Disengaged July 25. Special terms for good seaside engagement. 88, Chichele-road, Cricklewood.

WANTED, Known, to picture theatres. Standard Overtures, extensive rep.; any number from four picked men supplied. Wire or write, 27, Colville-road, Bayswater, W.

CIRCUS ARTISTES WANTED.

WANTED, Specialities and useful Circus Artistes, June 30, July 7, onwards. Lowest summer terms. Address, Transfield, Palace Pier Circus, Brighton.

WANTED, two or three Grooms for touring France with circus; those used to the business apply. T. Crouch, 72, Liverpool-road, Islington.

WANTED, Circus Artistes who experience difficulty in obtaining copies of "The Era" at any of Messrs. Smith and Son's Bookstalls, to kindly communicate with the Publisher, "The Era" Buildings, 5, Tavistock-street, Strand, W.C.

CIRCUS ARTISTES' WANTS.

WANTED, Known, Rollo, Aerial Slack Rope Artist, liberty for Galas, or anywhere, where height can be obtained. C/o G.P.O., Exeter.

MUSIC HALL ARTISTES WANTED

THE EMPIRE, MIDDLESBROUGH. WANTED, really Big Tops, July 7, on. Share or certainty. All communications to W. K. Chatto, Manager, Empire, Middlesbrough.

WANTED, Star Variety Artistes, Monday, on. Specialities, Comedians, Comediennes, and Dancers. Full particulars first letter, lithos, &c. Pickard, Glasgow.

THE LEON VINT TOUR. Head Office, 142, Long-acre, London, W.C. Phone, 9549 City. Tele., Vinticon, London. WANTED, for immediate dates, Big Tops, Big Tops; also good Acts of all descriptions. All communications to James J. Welch, Booking Department, c/o Leon Vint, as above.

WANTED, Big Tops, shares or salary. Artistes weeks; journeys short. Kennedy Circuit, Empire, Smethwick.

PALACE, SUNDERLAND. WANTED, for July 14, Really First-class Comedy Acts, full of Scramblingly Funny Incidents, Pantomimical or Musical Comedy Sketches and Eccentric Absurdities full of Novel Surprises. Sensational Specialities of every description; in fact, anything calculated to make the people talk. Also Specialities of every description for the following dates: July 21 and 28, Aug. 4, 18, onward. Address, with lowest terms, &c., to Manager, Palace, Sunderland.

FRANK COYLE'S AGENCY.

WANTED, Big Star Novelties (only). Nothing but Big Acts Required for Immediate and Future Dates. Bert Swan (Alligator Fame) Wire Address, 1, Cross Flatts-drive Beeston, Leeds. Phone, 4195. Wires, "Alarm, Beeston, Yorks."

WANTED, First-class Sensational Spectacular Acts and Specialities; also Good Doubles Acting Singles, for several halls, Aug. on. Send full list bookings and absolute lowest terms. Goumont Emp. Smethwick.

WANTED, Variety Star Artistes with odd dates to write. Edgar Stebbings, 23, Egerton-street, Manchester.

WANTED, Acts of all kinds, also Artistes, in Wales, to appear at Benefit at Senghennydd, July 2, Dorey Harcourt, 5, "Western Mail" Chambers, Cardiff.

CELTIC PARK, BELFAST, JULY 12.

WANTED, Open-Air Gala. Novelties, Acrobats, Gymnasts, or other Novelties. Apply, stating lowest terms (including travelling expenses), to Secretary, Celtic Athletic Club, Belfast.

WANTED, a good Knockabout Gymnast for three bars. Full particulars first letter. Box 4,797, "The Era."

MUSIC HALL ARTISTES WANTED

WANTED, Big Star Acts, for FLYING MATINEES, for PALACE THEATRE, PLYMOUTH, and HIPPODROME, EXETER. Months of July, August.

Wire or write sole booking agents, Will Collins and Co., Broadmead House, Pantons-street, S.W.

WANTED, Wanted, Wanted, Star Comedy Tops and Bottoms of all kinds for The Palace, Plymouth, The Hippodrome, Exeter, and other South Coast towns. For 1913, 1914, 1915.

Apply at once to the Sole Booking Agents, WILL COLLINS & CO., Broadmead House, Pantons-street, Haymarket, S.W.

WANTED, Wanted, Artistes, in the neighbourhood of Liverpool, who are at liberty Monday,

July 7, to communicate lowest terms and full particulars of Act to Harris Fineberg, C/o "The Era," London.

WANTED, Big Tops of Bills and Artistes of every description, for London, the weeks of July 7, 14, 21, 28. Acts known to me please forward full particulars and lowest terms. Can place Good Acts 52 weeks every year.

Walter Bentley, 168, Brixton-road, S.W. Telephone, 1308 Brixton (two lines). Telegrams, "Yeltneb, Brix-road, London."

WANTED, Artistes, trial turns and new shows wishing to have their act seen in London should apply at once to the Manager, Empire, Mile End, E. (Late Paragon).

THE PREMIER DRAMATIC AND VARIETY AGENCY. Milbourne Chambers, Merthyr Tydfil. Telegrams, "Contracks, Merthyr." Telephone, 266 Merthyr.

WANTED, Acts in all Lines to send full list of Bookings, Vacant Dates, and lowest terms. Immediate and future dates.

NEW THEATRE, NORTHAMPTON.

PALACE THEATRE, READING. WANTED, Tops and Bottoms willing to accept Summer terms at above Halls to apply to W. T. Simmons, Sole Booking Manager, Palace, Reading.

WANTED, Variety Artistes, all lines, for Inverness and Wick. Artistes working North Scotland write. Aubrey, Pavilion, Wick, N.B.

WANTED, a Comedian, with good voice; one who can yodel preferred. State lowest terms, age, and height. Box 4,896, "The Era."

WANTED, good all round Dancer who can Sing and of good appearance. State lowest terms, age, and height. Box 4,894, "The Era."

WANTED, Comic Singer, or Rag-time, on shares, for Southsea; pitching sea front; sole permit; fit-up on rolley, with horse; open Monday. Wire, West, 33, St. Vincent-street, Southsea.

MUSIC HALL ARTISTES' WANTS

WANTED, Known, from this date Bosanquet will be known as Cotino. Address, c/o "The Era."

WANTED, Known, Percy Curry, Comedian, liberty Monday next. Address, Albion Hotel, Stockton-road, Sunderland. New Songs.

WANTED, June 30, and on, by Chas. F. Wong, King of Wild West fame, all-round Lasso and Stock Whip Manipulator. To Managers and Agents, I am doing the work. P.A., 38, Devon-sq., Newton Abbot, Devon.

WANTED, Monday next, also July 14 (follow Llandudno), Bu-Val, the Happy Dutchman. 73, Pensbury-street, Darlington.

WANTED, Known, first vacancy Oct. 27, Theo Mauritus, the famous Handcuff King and Jail Breaker. Palace, Bangor, N.W.

WANTED, Monday next, Wire. The Great Rohde and Roche present their Spectacular and Comedy Pot-Pourri Act, The Chameleon, The Artist, and IT. Own special scene; d.c. lithos. Another tremendous success. Alhambra, Openshaw. To save time, 12, Weymouth-st., C-on-M., Manchester. Also vacant July 7, 14, 21.

WANTED, Known, Thorpe and Coe in "My Burglar" and "The 1st of the 4th," vacant Monday, June 30. Wire, Empire, Newport.

WANTED, Wanted, Wanted, Monday next, Monday next, by the 3 Comedy Chanters 3, the well-known harmonising Trio of Vocalists, Comedians, and Instrumentalists. Unexpectedly vacant, although the hit of the bill this week at the Eden Theatre, Bishop Auckland. Always a success. Wire, wire.

WANTED, Engagement, as Assistant to Acrobats; age 25. P. Teller, 12, Rich-street, Limehouse.

Mr. and Mrs. F. G. KIMBERLEY'S

NEW PRODUCTION.

August 18: JUNCTION THEATRE, MANCHESTER.

AUSTRALIAN NELL

By Mrs. F. G. KIMBERLEY.

For Dates, apply F. G. KIMBERLEY, Theatre Royal, Wolverhampton.

MUSIC HALL ARTISTES' WANTS

STUART CLEVELAND.
Supported by his No. 1 London Company,
in the most successful Domestic Sketch,
"A POLICEMAN AND A MAN."
WANTED. Wanted, all July and several
Autumn Dates.
Apply to the Principal Agents; or
Stuart Cleveland, Hippodrome, Leigh.

"IRON BARS."
MISS FRANCES DELAVAL AND COMPANY.
Huge success this week at Hippo, Woolwich.
Special Scenery and Effects.
Pictorial Printing.
WANTED. Known, July 7 open Wire.
Deval, 8, Dodington-grove, Kennington.

WANTED. June 30, Aug. Stylo Duo, Hoop
Juggling, Dancing, Beatrice Bonnie Come-
dienne. Played Moss, Stoll, Controlling. Palace,
Nelson. Perm., 19, Lee-road, Harpurhey, Man-
chester.

WANTED. immediate Dates, with the hand-
some, smartest Dog Act ever seen. Not
a dull moment; 15 minutes' wonderment. Great
success of my North Pole sledge. Dogs can follow
all dog acts, and guarantee to be a big draw.
Chard, 48, Boston-street, Hulme, Manchester.

WANTED. Known, Les Ostiers, Comedy Flying
Ring Performers, liberty for Halls, Galas,
Circus. Wire, 23, Trafalgar-street, Watworth, S.E.

WANTED. Monday next, June 30, July 7 and
21, by Lowery's Juveniles five talented
boys and girls (two acts). Wire, Lowery, Grand
Theatre, Wheatley Hill, Durham.

SHOWMEN'S ADVERTISEMENTS.

**THE ROUNDABOUT PROPRIETORS AND
SHOWMEN'S UNION.**
President, Mr. George Green.
WANTED. Known, a Special Meeting of the
Union will be held at the
Castle Hotel, Halifax,
next Tuesday, July 1, at 2.30 sharp,
for the consideration of
Yorkshire business.
T. Horne,
Secretary.

WANTED. Punch and Judy performer. A
competent, sober, and industrious Punch
and Judy man can secure employment for two
months and possibly longer in Canada, by writing
immediately to W. H. Golding, Box 278, St.
John, New Brunswick. This is a rare opportunity
for a respectable party, and will more than re-
imburse him for the trip across.

WANTED. at once, experienced Young Lady,
to Work Names on Handkerchiefs with
Cornely Machine. Apply, Norman, 34, Arcade, Gt.
Yarmouth.

WANTED. for Exhibition, smart Saleswoman,
for Fancy Stall; good wages, fare paid.
Apply, L. Clarke, Marine-parade Exhibition,
Southend-on-Sea.

WANTED. for Exhibition, smart Salesman, to
take sole charge Monogram Stall; splen-
did position; 9s. in £1. Clarke, Marine-parade
Exhibition, Southend-on-Sea.

WANTED. Two Smart Girls
for Winchester Range at once.
£1 a week.
Leccorgne,
51, Southchurch-avenue, Southend.

WANTED. Plankman (Singer and Comedian),
also Youth as Pianist, to Travel with Auc-
tion Tent. Apply, Auction Tent, Ship and Anchor,
Flint, North Wales.

WANTED. Wanted, Getter
good, reliable, Pritchard
and Floorman.
Good wages.
Permanency.
Apply, Glass, Rhyl, N. Wales.

WANTED. Smart, experienced Girl for Fancy
parade, Southend-on-Sea.
Goodie, 23, E. Rowley, 21, Marine-
parade, Southend-on-Sea.

WANTED. for established Touring Exhibition
Syndicate, an attractive Side Show; shar-
ing terms. Particulars to Box 4,885, "The Era."

WANTED. to Sell, Photos, Husbands, Wives,
Babies, Love Letters, Fortunes, Eyes,
Astrology, Comic Cards, X-Rays.
Meurice, 39, Argyle-square, W.C.

WANTED. to Sell, Automatic Machines, New
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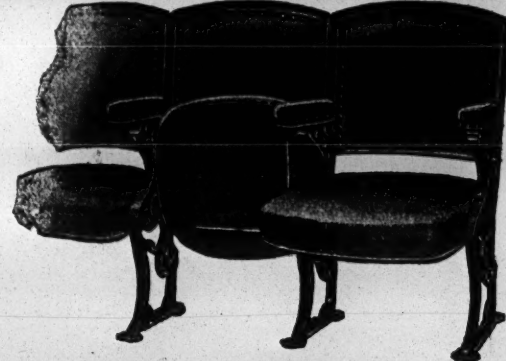
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"The Jelly Wobble."

M. H. A. R. A.

and
VARIETY ARTISTES' BENEVOLENT FUND.
18, CHARING CROSS-ROAD, W.C.

NOTICE.

The Secretary desires the addresses of the follow-
ing members: Costello and Freeman, The Mowatts,
Wellman, Lydia Neilson, Stanley Howard, Musical
Baldwins, The Behans, R. Manning, E. Evans,
Fielding and Hall, and Baker and Balfe. Will any
member knowing the addresses of the above kindly
communicate with the Secretary?

A P P L I C A T I O N S for **P O S I T I O N S**
on the BACK PAGE of "The Era"
should be addressed to the Publisher.

RE-ADDRESSING.

Artistes using "The Era" Office as their
permanent address can have their letters
re-addressed immediately on their
arrival by giving information to the
Manager, "The Era" Letter Depart-
ment.

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The premises will be closed on
Saturday, June 28th, for Annual
Outing of Staff.

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I LEAD, FOLLOW WHO CAN.

NEMO ME IMPUNE LACESSIT.

You cannot injure the fragrance of
a rose, it gains by being crushed
And you canna sit doon on the
thistle.

ANOTHER GREAT**TRIUMPH**

FOR THE ONE AND ONLY

BODIE

who has again visited

GLASGOW

and stormed the City, despite the
fact that his enemies and detractors
said he would never dare visit Glas-
gow again.

The greatest success ever known.
All records

SMASHED.

Cheered to the echo nightly. Un-
bounded enthusiasm at every per-
formance. The whole of the Public
and Profession raise their hats to-
day to Dr. Bodie for his indomitable
will, pluck, and daring.

**There is only
ONE BODIE.**

A bigger and a greater star than
ever. Rebooked by Mr. McKelvie for
two more dates two weeks each,
and offers for three other Halls in
Glasgow.

No vacant dates till March, 1914.
Now booking 1915.

Read what the Glasgow
Press say.

RECORD HOUSES AT THE PALACE.

Owing to the enormous demand for seats
this week, Dr. Walford Bodie, the celebrated
scientific entertainer, has been retained for
another week at the Palace, and he will again
present "The Cage of Death," a sensation
of the most thrilling character.—"Glasgow
Record," 7/6/13.

PALACE.

Dr. Bodie's abilities as a showman who can
attract the crowd are appreciated by the Palace
management, and retention of the "electric
wizard" for another week is sure to be re-
warded by crowded houses. Last night the
huge Palace hall was filled when Dr. Bodie
supplied an entertainment which was heartily
enjoyed. His "Cage of Death" sensation,
his laughable mesmerising feats, and his ven-
triloquial exhibition were all excellently pre-
sented. A Bodie protégée in Dolly Robson, a
little girl with a very rich voice, achieved
an instantaneous success.—"Glasgow Evening
News," 10/6/13.

SUCCESS OF DR. BODIE.

Full houses have been the rule every night
at the Palace Theatre, Glasgow, this week,
where that prince of entertainers, Dr. Walford
Bodie, holds premier place on a bill crowded
with good things. The management have
decided to retain the services of Dr. Bodie
and his talented company for another week, in
view of the popularity of the items he provides.
Assisted by La Belle Electra, a charming little
lady, this great master of electricity performs
some astounding feats. The bill, next week,
will also contain the names of numerous well-
known and popular artistes in various methods
of entertainment.—"Glasgow Weekly Record."

Many other Press Notices.
More anon.

"Quanti est sapere." "Quantum meruit."
"Qui non proficit, deficit."

All letters to—**DR. WALFORD BODIE,**
Next Week—
PALACE THEATRE, ABERDEEN.

or his Business Manager,
Mr. Harry Day,
Effingham House, Arundel Street, Strand,
London, W.C.



Moss' Empires Ltd.

Managing Director - - - Mr. FRANK ALLEN.

Telephone: 1050 & 1051 Gerrard

Telegrams: "Twigsome, Westrand, London."

HEAD OFFICES:-

CRANBOURN MANSIONS, CRANBOURN STREET, W.C.

CALLS FOR MONDAY, JUNE 30, 1913.

THE LONDON HIPPODROME.

Rehearsal at 10 a.m. for:-

Georgia Coons, A. D. Robbins, Sharpe & Turek, Jack Ark, Kussy's Dogs, Bioscope, "Hullo, Rag-time!"

These calls are communicated by the management for the convenience of Artists without prejudice.

No Deputies will be accepted at Rehearsals. Any Artistes absenting themselves will be liable to have their contracts cancelled.

EMPIRE, FINSBURY PARK.

Rehearsal at 1 p.m. for:-
Blockson & Burns, W. Fullbrook, Mlle. De Dio, Lupino Lane, Jean Aylwin & Co., Hedges Bros. & Jacobsen, Bioscope, Nightingale & Stigant, Rachel Lowe.

EMPIRE, NEW CROSS.

Rehearsal at 1 p.m. for:-
King's College Boys, Bioscope, Gobert Belling, Daisy Dormer, Huley & Bent, Mr. & Mrs. Harold Finden, Flo Irwin & Co., Harry Simms, Morny Cash, G. W. Hunter, Edmund Hayes & Co.

BROADWAY T., NEW CROSS.

Rehearsal at 12 noon for:-
"The Perils which Beset Women" Company.

EMPIRE, STRATFORD.

Rehearsal at 1 p.m. for:-
Goodfellow & Gregson, Marie Kendall, Morris & Allen, Rex Fox, Bioscope, Frank Armstrong, Winifred Ward, Harry Friskey, The Bounding Gordons, Geo. Mozart.

ALEXANDRA THEATRE, STOKE NEWINGTON.

Rehearsal at 12 noon for:-
Bob & Jennie Leonard, Billy Daynes, Marie Goodwin, Picture Entertainment.

EMPIRE, CARDIFF.

Rehearsal at 2 p.m. for:-
Ivey Latimer, Dort & Leonard, Freddie Hackin, Melody Makers, Lona Wayne, G. H. Elliott, Diving Norins, Bioscope, Alfred Wellesley, Bians & Bert.

EMPIRE, SWANSEA.

Rehearsal at 2 p.m. for:-
Bruce Green, Celestas Quartette, Bros. Curran, Vesta Victoria, Elsie Bower, Crystal & Saville, Carlisle & Wellmon, Rich Taylor, Bioscope.

EMPIRE, NEWPORT.

Rehearsal at 2 p.m. for:-
Wheeler & Berkeley, The Keppels, Adele Moraw, Madge Clifton, Chas. Austin, Les Carangeots, Bioscope, Jack Smiles.

PANOPTICON, CARDIFF.

Rehearsal at 3 p.m. for:-
Ray Espinosa, Matthews & Hemming, and Picture Entertainment.

OLYMPIA, CARDIFF.

Rehearsal at 12 noon for:-
Hardene & Mosford, Lona, and Picture Entertainment.

EMPIRE, NOTTINGHAM.

Rehearsal at 1 p.m. for:-
Lennie & Hart, Tom E. Finglass, Jack Warman, Harry Tate, The Falcons, Lloyd Morgan, Downes & Langford, Bioscope, Leslie Bros.

EMPIRE THEATRE, GLASGOW.

Rehearsal at 12 noon for:-
Cissie Curlette, Walton & Lester, Dick Edwards, Ryan & Tierney, Bioscope, Mark Sheridan, Green & Wood, Clyde Cook, Nora Benson.

COLISEUM, GLASGOW.

Rehearsal at 12 noon for:-
Jane Courthope & Co., David Paget, Beauty Competition, Gus Harris, Chris Richards, Bioscope, La Maze Trio, Robert & Robert, Arthur Young, Syd Walker.

GRAND THEATRE, GLASGOW.

Closed for Summer Vacation.

EMPIRE PALACE, BIRMINGHAM.

Rehearsal at 1 p.m. for:-
Terry & Lambert, Lucy Lynd, Arthur Ferriss, Phil Parsons, Howard Bros., Paris Trio, Bioscope, Real McKays, McGinnin Bros.

GRAND, BIRMINGHAM.

Rehearsal at 1 p.m. for:-
Edith Leitch, Juggling Barkes, Rowlands & Ford, W. C. Kelly, Josephine Davis, Louie Casson's Co., Bioscope, Maggie Carr, Willo & Lillie.

NEW PALACE, SUMMERHILL, BIRMINGHAM.

Rehearsal at 12 noon for:-
Ray Glynn, Bert Lytton, Essie Gosschalk, and Picture Entertainment.
Artistes in the Midlands wishing to submit trials for their acts should apply to the manager of this theatre.

EMPIRE PALACE, LIVERPOOL.

Rehearsal at 1 p.m. for:-
Camp & Critic, Tennyson & Wallis, Kitty Clinton, Frey Twins & Frey, Zona Vevy, Harry Ford, Herbert Darnley's Co. in "Say Nothing," Bioscope, Anna Dorothy.

OLYMPIA, LIVERPOOL.

Rehearsal at 1 p.m. for:-
Moss' Empires Minstrel Revue, "Way Back in Darkey Land."

EMPIRE PALACE, LEEDS.

Rehearsal at 2 p.m. for:-
McKinnon's Scottish Meisters, George Benson, Harry Bedford, Goldsmith & Hoppe, "The Stationmaster," Bioscope, Betty Boden, Wyotti, Farr & Farland, Hands & Lorenzi.

EMPIRE PALACE, SHEFFIELD.

Rehearsal at 1 p.m. for:-
France & Stewart, Frank Melvin, Gilday & Fox, Fred Edwards, Bioscope, Harry Atkinson, Rose Hayes, Niagara & Falls, La Milo, Clemons & Dean.

PALACE THEATRE, HULL.

Rehearsal at 2 p.m. for:-
Arthur Astill, Meg & Jock, Christy & Willis, Jay Laurier, George Carney, Van & Schenk, The Poluskis, Bioscope, Sisters Geretti.

EMPIRE THEATRE, BRADFORD.

Rehearsal at 2 p.m. for:-
Wilson & Waring, Brett & Orford, Alec Chentrens, Harry Leybourne, Tom Edwards, "Train 44," Aerial Smiths, Bioscope, Ida Revell, Sisters Reeve.

EMPIRE THEATRE, EDINBURGH.

Rehearsal at 1 p.m. for:-
Columbia Trio, Tom Stuart, Cleo Peel, Barton & Ashley, Carl Lynn, Elliott Savonas, McNaughtons, J. A. Wilson, Bioscope.

EMPIRE, NEWCASTLE-ON-TYNE.

Rehearsal at 12 noon for:-
Resident-Director: Mr. Richard Thornton.

Rehearsal at 2 p.m. for:-
Jenny & Joe, McMahon & Dufor, H. O. Wills, Tom Foy, Jennie Johns, The Honeysuckles, Victor Travers, Mildred Bryan, Cavalieri, Bioscope.

NEW EMPIRE CINEMA, NEWCASTLE.

Picture Entertainment.

The following are booked in conjunction with the above:

EMPIRE, SUNDERLAND.

Managing-Director: Mr. Richard Thornton.
Rehearsal at 12 noon for:-
Hetty King, Ernie Lotinga, May Earne & Alf Chester, Howard Collinson Trio, Dave Poole, Burns & Bentley, Rhoda Paul.
Artistes are requested to send all Bill Matter for this Hall Direct to Empire Theatre, Sunderland.

EMPIRE, WEST HARTLEPOOL.

Managing-Director: Mr. Richard Thornton.
Rehearsal at 12 noon for:-
The Four Londons, Dick & Dorothy Trio, Mallia & Bart.
Artistes are requested to send all Bill Matter for this Hall Direct to Empire Theatre, Sunderland.

EMPIRE PALACE, S. SHIELDS.

Rehearsal at 1 p.m. for:-
Whittaker & Hill, Ena Compton, Woodhouse & Wells, Sisters Royce & Sid, Felix & Fisher, Willfred Burnand, The Seven Brighton Belles.
Artistes are requested to send all Bill Matter for this Hall Direct to Empire Theatre, Sunderland.

EMPIRE THEATRE, DUBLIN.

Rehearsal at 12.30 p.m. for:-
Jen Latona, Deley & Sten, Alf Chester, May Mayo, Josephine Langley, Bioscope, Rowland.

EMPIRE THEATRE, BELFAST.

Rehearsal at 1 p.m. for:-
The Five Brocades, George Young, Langley & Maguire, Daisy Griff, Walter Gibson, Pictures, R-ne Ray.

HER MAJESTY'S, WALSHALL.

Rehearsal at 12 noon for:-
Stock Company in "David Garrick."

IMPERIAL HALL, WALSHALL.

Rehearsal at 12 noon for:-
Picture Entertainment, Illustrated Songs, &c.

GRAND PICTURE HOUSE, WALSHALL.

Rehearsal at 12 noon for:-
Tom Sherbourne, Billy Cole-Cliff, Field & Smart, and Picture Entertainment.

GRAND THEATRE, NOTTINGHAM.

Closed for Summer Vacation.

Artists' Business must be absolutely free from vulgarity.

Scenery and Properties must be fire-proofed to approval of Local Authorities.

Special provision has been made at each Theatre for the exhibition of loose Photographs. Artistes are invited to supply these to the Manager on reaching the Theatre, and they will be returned in good condition at the end of the week.

Applications for Engagements by Artistes or their Agents must be addressed to Head Office. State salaries required for (a) West End, (b) Suburban, (c) Large and (d) Small Provincial Halls. A list of existing engagements must be enclosed. Artistes are requested to accredit only one Agent at the same time and to notify the Company immediately of any change of Agents.

Silence a polite negative.

Artistes desirous of submitting their Acts at private auditions should communicate with Head Office.

Matinees are held every Wednesday at the **Empire Theatre, South Shields**, at which new acts may be presented. Applications should be made to the Manager at the Theatre.

Engagement of Artistes are subject to cancellation if the following requirements are not observed:-

- (1) Matter for bills and programmes, blocks, specimens of pictorials (if any) and a list of engagements with (a) in the case of singers copies of the songs and patter, (b) in the case of sketch proprietors copies of the scripts as licensed and copies of the Lord Chamberlain's Licence, must be sent to Head Office three weeks at least before opening.
- (2) Artistes must attend rehearsals, no deputies being accepted.

Important Notice to Artistes and Agents.
When an Artiste or Act, having previously played on the Moss' Empire Tour, is re-engaged for further dates, the contracts will be sent to the Agent who negotiated the last engagement, unless notice has been received from the Artiste that this is not desired.

Contracts and Orders.-No contracts or order for services or goods will be recognised unless upon an Official Form issued from Head Office and signed by the **Managing Director or Business Manager**, and the Company concerned may refuse payment for all services rendered or goods supplied except in accordance with this notice.

Invoices must be sent to the Theatre or Department to which goods are supplied, but monthly statements must be sent to Head Office.

The Company on whose behalf Contracts or Orders are signed is solely responsible for payment.

The Company will not hold itself responsible for loss or damage to Manuscripts, Songs, etc., submitted or sent to it for any purpose.

Mr. FRANK ALLEN, *Managing Director*

Mr. A. P. DE COURVILLE, *Assistant to Managing Director and Booking Manager for the London Hippodrome*

Mr. ERNEST WIGHTON, *Booking Manager for the Tour*

Can be seen by appointment only.

THE LONDON SYNDICATE HALLS.

Providing Continuous Engagements for Artists at the most Important Variety Theatres in the London Area.

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Telephone Nos., Gerrard 5654 and 2619.

Calls for Monday, June 30, 1913.

LONDON PAVILION. Rehearsal at 11.30 Charles Aldrich, Melville Gideon, Carlton & Co., Flo Irwin & Co., Giovanni Colombo, Mlle. Renee, Cooper and Lait, Will Gardner, Jewell St. Leger, Mart and Pep, Les Berthos, George Ross, Minnie Leslie.	CHELSEA. Rehearsal at 12 "Holiday Revue," Carlton & Co., Frank and Free, Syd May, Giovanni Colombo, Vera Saunders, Dale and O'Malley, Bioscope.
TIVOLI. Rehearsal at 12 Yorke Stephens and Margaret Moffat, Nelson Jackson, Les Inconnu, Oy Ra and Dorma Leigh, Alec Kendal, Daisy Wood, Frank and Free, Dusty Rhodes, Mrs. Coleman, Duncan and Godfrey, Syd May, Radford and Valentine, Kallis Wilson Trio, Knowles and Esdall, "Military Miss."	EUSTON. Rehearsal at 12 Carpentier-Wells film, Charles Ulrich, Les Rinas, Solo, Ernie Myers, Will H. Fox, Vera Saunders, Lily Lonsdale, Bioscope, Burnetti.
OXFORD. Rehearsal at 12 E. C. Roll's Co. in "Step This Way," Daisy Dormer, Rich and Rich, Fred Elton, Alma Gray, Flying Hartwells, Palermo and Chelalo, Richard Corbin's Dogs, George Bass, Anthony Ellis Co., "Fancy Free."	EAST HAM. Rehearsal at 12 Derwent Hall Caine's Co. in "The Bondman."
METROPOLITAN. Rehearsal at 12.45 Helena Millais & Co., A. W. Briant's Co., Robb Wilton, Leo Fields, Phil Kaufman, Mlle. Renee, Daisie Morell, Dale and O'Malley, Young and Evans, Daley Cooper and Mabel Lait, Bioscope.	WALTHAMSTOW. Rehearsal at 1 Wells-Carpentier Film, Rag-time Competition, Herbert Rule, Billy Amstell, Ted Cowan, Jose Delaine, Ethel Hall, Herd and Gard, Gicardo, Bioscope.
SOUTH LONDON. Rehearsal at 12 Bill Beynon & Co., Tom Collins & Co., Carlotta Levey, Elsie Southgate and Sister, Charles E. Harvey, Ernie Myers, Lily Lonsdale, Solo, Newman and Knight, Bioscope.	TOTTENHAM. Rehearsal at 12 Mark Blow's Co. in "Under Two Flags," Josie Delaine.
	EMPRESS, Brixton. Rehearsal at 12 Jeanette Denarber, Melville Gideon, The Revellers, Robb Wilton, Edith Chantler, Lil Sprightly, Devon and Earle, The Maples, The Rangers, Vine and Brewer, Bioscope.
	WATFORD. Rehearsal at 1 Wentworth Croke's Co. in "The Prodigal Parson."

These Calls are communicated by the Managements for the information of Artists "without prejudice."

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ETHEL WARD

IN

HER MADCAP MAJESTY

June 30: HIPPODROME, STOCKTON.

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Strongest Cast in Vaudeville,
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"CONFUSION"
(Seven Artists)
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(Seven Artists)
"THE LADY OF OSTEND"
(Twelve Artists)
Vacant June 30 and on.
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THE LOSS OF THE

TITANIC

(The Immortal Tale
of Simple Heroism.)
June 30, EMPIRE, SHEPHERD'S BUSH.
Sole Agent, HARRY BURNS.

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**BEST WISHES
FOR SUCCESS**

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Brown & Navarro
Capt. and Violet Kelly
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Heeley and Meeley
Will H. Fox
Harry Jolson
Fred Duprez
Chas. T. Aldrich
Lizzie B. Raymond
Willie (cable from America)
Bonita and Lew Hearn
Gilbert Girard
Walter Fields
The Three Lyres
Three Rubes
Marie, Amy & Gus Drawee
Dutch Daly
Frey Twins
The Gotham Quartette
Barton and Ashley
Charlie King
Four Londons
"The Bandit" Company
J. Finney
Edmond Hayes
Emerson and Baldwin
Maurice Levi
Clarke Sisters & Stirling
Billy Howard
Mabel and Dora Ford
Bill Fields
Billy Ritchie
Blocksom and Burns
Fred Ward
The Grazers
Tommy Dawe
Neil Kenyon
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EMPIRE THEATRE OF VARIETIES, Ltd., ST. AUGUSTINE'S PARADE HIPPODROME,
BRISTOL, Ltd.

Chairman & Managing Director, OSWALD STOLL.
Secretary and Chief Accountant, W. S. GORDON MICHIE.
ARTISTES' DEPARTMENT: Negotiations—A. D. DAVIS; Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR JUNE 30, 1913. THE LONDON COLISEUM.

Rehearsal at 10 a.m. for:—
Wagner's "Parsifal," Margaret Cooper, Constance Drever, Lipinsky's Dogs, George Mozart,
Wood and Green, Ferry Corway, Shields and Rodgers, Mrs. Dewey, Kinemacolor.
Please note the Continental Pitch has been adopted by the Coliseum Orchestra.

MANCHESTER HIPPODROME.
Rehearsal at 12 noon for:—
"The Miracle."

THE HACKNEY EMPIRE.
Rehearsal at 1 p.m. for:—
Ina Hill, Albert Whelan, Frank Wilson and
Co. in "The End of the Season," "Canada,"
Jackson and McLarn, Larry Lewis, Maude
Courtney, Mr. "C," Sisters Carina, Piquo, Bio-
scope.

SHEPHERD'S BUSH EMPIRE.
Rehearsal at 12.30 p.m. for:—
Barclay, "The Loss of the Titanic,"
Harry Weldon, De Wynne Bros., Five Pettleys,
Daisy Wood, Bert Harrow, Walter Aubrey,
Ena Dayne, Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
Herbert Lloyd's Minstrels, Seven Ragged Rag-
time Gipsy Girls, Carpentier v. Wells on the Bio-
scope, Tom Clare, Jack Shires, George French,
Alice Craven.

WOOD GREEN EMPIRE.
Rehearsal at 12.30 p.m. for:—
Miss Florence Turner, The Anarhos, Pinfax
and Panto, Falso and Edla, The Great Wellan,
William Boland, Cissie Lupino, Dorma Morgan,
The Dennisons, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of
the house to Manager, to be returned at the end of the week.
NOTE.—All sketches played at the above theatres must be licensed by the Lord Chamberlain,
and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least
21 days before date of performance.

Arrangements for additional Theatres include—

FULHAM EMPIRE.
The distance as the crow flies between the Finsbury Park Empire and the Wood Green Empire,
measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stanford.

BAND PARTS REQUIRED.—14 different parts for English Orchestras and 17 for
Foreign Orchestras. Bristol Hippodrome requires 20 parts, including 3 first violins and piano
part for harp.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials
really representing the Act, should be forwarded three weeks before opening. If return of photo-
graphs required, please say so.

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special
stage requirements stated, in letters marked "Stage Department," by Artists three weeks before
opening.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid
this and the majority of the public resent it. This intimation is only rendered necessary by a very
few Artists.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be
brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods
or services must be accepted for any of the above Theatres except upon receipt of an Official Form,
issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise
the Company concerned will not be responsible for same, and will refuse payment. In special cases
where goods are required at once suppliers must look to the individual placing the order, who will
be personally liable, unless an official confirmatory order, signed as above, is received within 48
hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above
Head Offices. The individual Company on whose behalf orders are signed is solely responsible for
payment. The Management will not hold themselves responsible in the event of loss or damage to
any MSS., Songs, &c. submitted for consideration.

WILLIAM HENRY BROADHEAD & SON, Amusement Caterers.

All Communications, Bill Matter, &c., to Percy B. Broadhead, Hippodrome,
Manchester. Blocks, Lithos, Plots, &c., direct to the Hall the engagement is for.

Telegraphic Address: "Broadheads, Manchester." Telephone: 5928 & 5929 City Manchester.

Artistes wishing to negotiate engagements, Agents and Managers of Touring
Companies can be seen between the hours of 11 and 1 (Mondays and Saturdays
excepted).

CALLS FOR MONDAY, JUNE 30, 1913.

ASHTON—NEW PAVILION.
Rehearsal at 11 a.m. for:—
Four Manchesters, Pictures.

**ASHTON—UNDER-LYNE—EMPIRE
HIPPODROME.**
Rehearsal at 2 p.m. for:—
Glenville and Osmond's "An Indian Girl's
Devotion."

BURY—HIPPODROME.
Rehearsal at 2 p.m. for:—
Alfredo, Marie Sterling, Karl and Eddie,
Arthur Bridge, Hettie Wilson, Ash and Alder,
Moran and Tingley, Verno and Merry.

ECCLIS—CROWN THEATRE.
Rehearsal at 2 p.m. for:—
Leeburn's Ten Stars, Pictures.

LIVERPOOL—PAVILION THEATRE.
Rehearsal at 2 p.m. for:—
Harry Nelson, Sie Tahar's Oriental Zienats,
Five Cheery Girls, Penman and Miller, Olitzka
Madison, Mary Fulton & Co., Farrow and Fiske,
Milly and Gordon Trio, Tom Costello, Walter
Bellonini.

MANCHESTER—HIPPODROME.

**MANCHESTER—JUNCTION
THEATRE.**
Rehearsal at 2 p.m. for:—
Fred Cary, Keeley Bros., Fred Piddoe,
Wheeler and Wilson, Jack Stocks, Two Bril-
liants, Mary Ellen, Nan Chester, Four Minims.

MANCHESTER—KING'S THEATRE.
Rehearsal at 2 p.m. for:—
Frederic Baugh's Company in "Two Big
Vagabonds."

**MANCHESTER—METROPOLE
THEATRE.**
Rehearsal at 11 a.m. for:—
Fred Karno's "Wakes Week" and "Perkins,
M.P.," Reg. Wentworth, Edna Zora, The Darleys,
Tom Cullen, Those Two.

**MANCHESTER—OSBORNE
THEATRE.**
Rehearsal at 2 p.m. for:—
Fred Karno's "Village Sports" and "Mum-
ming Birds," Truro and Breece, Dexter, Ye
Merry Wags, The Enzers, Lillian Gould.

**MANCHESTER—QUEEN'S PARK
HIPPODROME.**
Rehearsal at 2 p.m. for:—
Tom Gott, Vi Jay, Kitty Smart, Sauteron
Wonders, Wee Georgie, Murphy and Mack,
The Biltons, Sandy Donaldson, Sable Three and
Searle.

MORECAMBE—WINTER GARDENS.
Rehearsal at 10.30 a.m. for:—
Dandy Mascots, Ruby Maybutt, Austin Temple,
Tiny Arnold, Molly McCarthy, Pictures.

PRESTON—HIPPODROME.
Rehearsal at 11 a.m. for:—
Potter and Hartwell, Barney Murphy, Four
Jo'burg Girls, Garadini, Alec Shaw, Three
Wolkans, Nan Terry, Kurry and Yohle.

PRESTON—PALACE THEATRE.
Rehearsal at 2 p.m. for:—
W. W. Kelly's "A Royal Divorce."

SALFORD—HIPPODROME.
Rehearsal at 2 p.m. for:—
Mr. and Mrs. W. Beng's "The Cowboy's
Revenge."

These calls are communicated by the Management for the information of artistes
"without prejudice."

